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On the back cover: no. 8, ANTIPHONAL

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## WITH EXTENSIVE INTERLINEAR COMMENTARY

### 1. AESOP. *Aesopus moralistus cum bono commento*

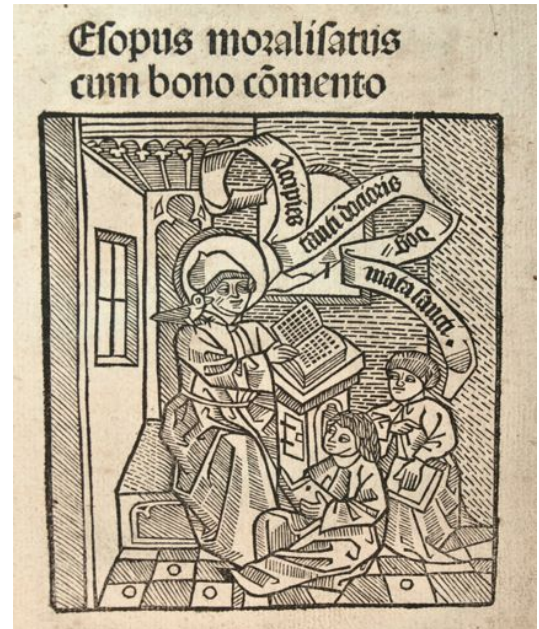
n.pl., [Augsburg], n.pr. [Johannes Schönsperger], 1497

£9,500

4to., 40 unnumbered ll. a-c6, d4, e-g6. Gothic letter, text in larger, notes in smaller, lovely woodcut on t-p of a master with 2 scholars all with books, else undecorated. Age yellowing, light marginal foxing and rust marks, one marginal tear without loss, last leaf a bit soiled and adhered to e.p., a little early underlining. An attractive, wide margined copy on thick paper in C19th boards incorporating part of a bifolium from a rubricated South German ms. on vellum c.1300, attractive bookplate of Walter Hirst and pencil notes on pastedown. Internal joints cracked, partially exposing binding structure and medieval ms stubs, but sound.

*A Latin metrical version of books 1-4 of Aesop's fables with an extensive interlinear commentary, usually ascribed to Walter of England. For obvious reasons it was a popular pedagogical text in the C15th, so the t-p woodcut is particularly appropriate, though not a great advertisement for either teacher or pupil as 'doctoris' has been misspelled. Although it went through a number of editions during the incunable period, like most school texts its survival has been low and most, including the present, are infrequently met with outside the ancient libraries.*

*Walter of England (fl. mid C12th) was probably sent to Sicily by Henry II as tutor for his intended son-in-law William, becoming in due course Archbishop of Palermo, a position he held very creditably for twenty-five years and which he ultimately united with the chancellorship of the Sicilian Kingdom. He is known to have been the author of several works, of which not even the titles are now known, except the present. In fact Walter was not the author of Aesopus Moralistus - essentially the Romulan collection of fables derived from Phaedrus via three closely related mss of the C14th - but was very likely its editor and commentator of at least this and a few other comparable editions. Whatever its exact origins, the text is of particular interest as documenting how boys were taught in Latin in the 1490's, a reality which is actually quite modern and far removed from later preconceptions of the medieval world.*



BMC XV, II 371. GKW A414. Goff. A139 (Huntington and Yale copies only).

## IN USE AFTER FOUR HUNDRED YEARS

### 2. AGRICOLA, Georgius [i.e. BAUER, Georg]. *De re metallica libri XII. - De animantibus subterraneis liber.*

Basle, Hieronymus Froben and Nicolaus Bischoff, 1561

£11,500

Folio, pp. [xii] 502 [lxxiv]. Roman, Greek and Gothic letter. Woodcut printer's device on title and verso of last, two woodcut plates, one folding, a total of 273 large woodcut illustrations and diagrams in good clean impression, some full-page, white on black initials. Slight age yellowing, very light browning to t-p. Tear in one leaf without loss, a little worming to one gathering at upper edge. A very good, clean, very well-margined copy in slightly later Dutch vellum over boards. Ms ex libris 'Gelletich 1941' in upper outer corner of t-p, acquisition note and historic WWII bookplate on pastedown, early white and black stamped monogram also.

*SECOND EDITION of the "first systematic treatise on mining and metallurgy and one of the first technological books of modern times" (PMM), the earliest and pre-eminent early work on metallurgy and mining. It is remarkably richly illustrated with technical woodcuts of the highest quality, largely by Hans Rudolf Manuel Deutsch (after Blasius Weffring). All of them are based on Agricola's own drawings of processes and phenomena he personally observed. The work "embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy three large woodcut illustrations...add to its value. Some of the most important sections are those on mechanical engineering and the use of water power, hauling pumps, ventilation, blowing of furnaces, transport of ores etc., showing a very elaborate technique" (PMM). It is "one of the great monuments of technology by reason of the comprehensiveness of its text and the detail and intelligibility of its numerous illustrations" (Singer, vol II, p. 27), and became "the early standard treatise" on the subject (Horblit, 2b). It is also one of the important contributions to physical geology, in particular the influence of wind and water erosion on landscape and its clear account of the order of strata exposed by mines. The work concludes with a 20 page glossary of technical terms*



and names in Latin and German which contains a new scientific classification of minerals based on their physical properties; the mode of occurrence and mutual relation of some 80 minerals and ores are discussed, no less than 21 of them for the first time.

Written over two decades, the work illustrates Bauer's familiarity both with the technical and financial aspects of mining as well as his concern for the health of the miners. Bauer had studied medicine in Leipzig before moving to the important mining centre of Joachimstal (in latter-day Czechoslovakia) as the town physician. There, Bauer observed both by day and by night the unceasing activities of the mines, "and his interests were aroused by the metallurgical, mineralogical and chemical problems of the trade. He published several books relating to these, the above is outstanding in the field of all science and technology; it was published posthumously. Many large woodcuts present vivid pictures of men at work, machines pumping, ventilating, smelting, assaying, transportation, and hoisting equipment and methods of his time" (Dibner, *Heralds of Science*, 88). The work was translated into English in 1912 by Herbert Hoover, afterwards president of the United States.

This copy was shipped by convoy from Britain to South Africa in 1941 where it was acquired by Gelletich a major South African mining company, presumably for practical use. A valuable industrial textbook after nearly 400 years!

BM STC Ger. p.8; Adams A-350; PMM 79 (1st edn); Brunet I, 113; Horblit, *One Hundred Books Famous in Science*, 2 (1st); Duveen pp. 4-5; Ferguson I, p.9; Kress I, 71 (1st); Ford, *Images of Science*, pp. 124-5; Norman 20.

## ROSPIGLIOSI BINDING

### 3. ALDROVANDI, Ulyssis. *De quadrupedibus solipedibus*

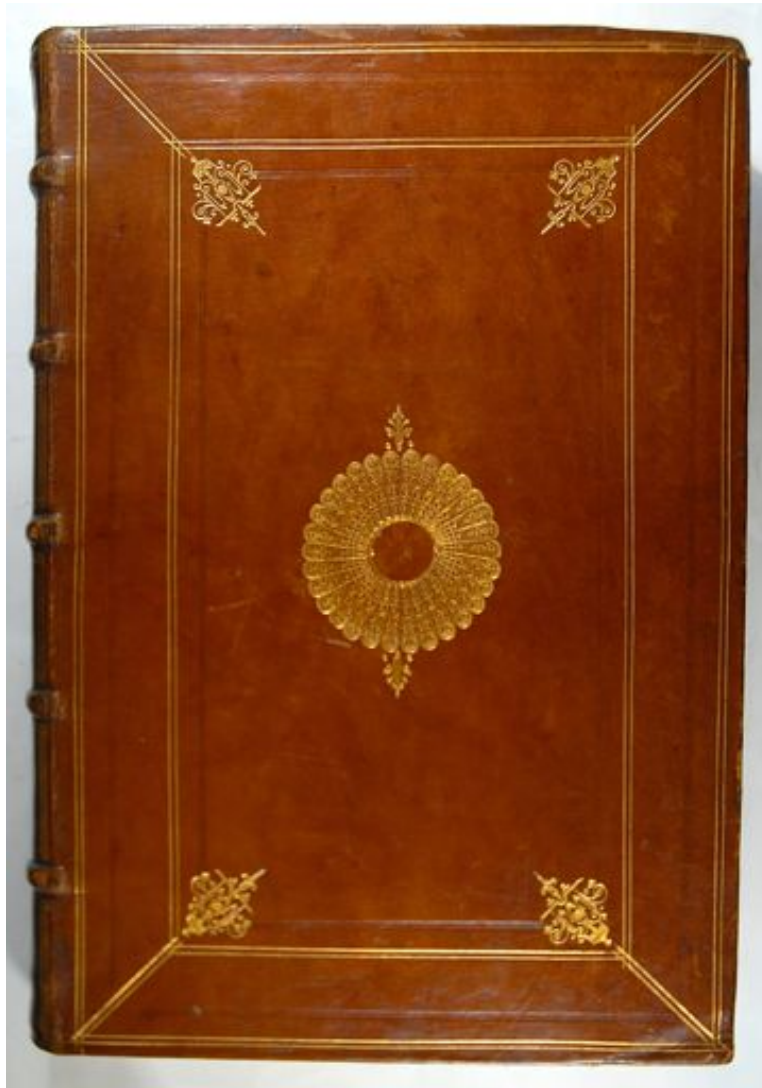
Bologna, typis Jo. Baptistae Ferronii, sumptibus Marci Antonii Berniae, apud Nicolaum Thebaldinum, 1648-9

£4,750

Folio, pp. (vi) 495 (xxix) lacking blank prelims, Roman letter, some Italic and Greek. Title within splendid engraved architectural border by the Bolognese artist Jo. Baptista Coriolanus, arms of Cardinal Julio Succetto, the dedicatee, at head; horse, zebra, unicorn, elephant etc at foot, twelve large illustrations in text, mainly of horses but including others of their family such as the rhinoceros, elephant and centaur, woodcut initials and head and tailpieces. A few ll. a bit yellowed, a very good, clean copy in a Rospigliosi Roman binding of contemp. Turkey morocco, boards double-panelled gilt, large gilt lacework circle at centre of covers, ornate ornaments to corners, spine and label gilt. Frederick Huth's copy, his armorial bookplate on pastedown, presentation bookplate to Bath Public Library (1903) beneath.

One of the 12 great zoological works of the Bolognese scholar Ulyssis Aldrovandi (1522-1605), 8 of which were published posthumously. Aldrovandi was such a successful teacher of natural history at Bologna that he aroused widespread interest in the systematic study of all sorts of fauna; his lectures were thronged and he was declared a full professor at the vigorous request of his students. Aldrovandi's first love however was not teaching but research. He mounted expeditions (often with his pupils) all over Italy to find fossils and unusual specimens of all kinds for the museum he established and the results of his study and travels were incorporated in his great series of volumes, underwritten by Pope Gregory XIII. The present work (and two others) were first edited for the press by Cornelius Uterreer of Delft who was Aldrovandi's successor at Bologna, and this reedited by Marcus Antonius Bernia. After a very





*brief introduction, the first 294 pp. are devoted to the horse, all its physical and mental characteristics, its scientific genus and different types, its various uses and its appearances in literature and art. It deals also with the care of the horse in health and disease, its food, breeding, likes and dislikes.*

*The virtues of all sorts of riding are discussed. The treatment is encyclopaedic - everything from equine anatomy and reproduction to games and hunting, to equine symbology and the horse in myth, is covered, with extensive reference to sources.*

*The horse pictures include the bizarre (one with a woman's face and another with human forefeet) and the merely unusual e.g. one charger dressed up in full C16 party kit of slashed multicolour hose and jacket, presumably to match its colourful rider. In the remainder of the book the same treatment is then more briefly afforded to the other members of the horse family - including the monocerous or unicorn, properly so-called. A very handsome, attractive and interesting book.*

BMC C17 It. p. 15. Mennesier de la Lance I pp. 11-12.

#### RARE AND VALUABLE COLLECTION

4. ALESSIO Piemontese. [RUSCELLI Girolamo]. *The secretes of...excellent remedies against diuers diseases, woundes, and other accidentes, with the maner to make distillations, parfumes, consitures, dyinges, colours, fusions, and meltinges. ..*

London, by Ronland Hall, for Nycolas England, 1562. (with) The second part..., London, By Rouland Hall, for Nicholas Englande, 1563. (with) The thyrd and last parte .. Englished by Wylliam Warde: London : By Henry Denham, for Iohn Wyght, 1562-1566 £5,950

4to. Three works in one 1) ff. [vi], 122, [x] \*<sup>6</sup>, A-Q<sup>8</sup>, R<sup>4</sup>. 2) ff. [ii], 79, [vii]. A<sup>2</sup>, A-C<sup>4</sup>, D-M<sup>8</sup>, N<sup>2</sup>. 3) ff. [i], 15, 17-75, [ix]. A-B<sup>4</sup>, C-L<sup>8</sup>, M<sup>4</sup>. Black letter with some Roman. Woodcut printer's device on each t-p, floriated woodcut initials, contemporary and slightly later marginal notes in English in places, "cum liber \*\* \*\* Magdalensis" partly crossed out in contemporary hand in upper margin of first t-p, Latin inscription in same hand below, slightly later autograph of John Howard around printer's device, C19th armorial bookplate of the Marquess of Downshire on front pastedown, Otto Orren Fisher's on fly. Very good copies, crisp and clean, with good margins in early C19th Russia, covers bordered with

single gilt rule, spine expertly rebaked and laid down, with gilt ruled raised bands, Downshire monogram with coronet gilt in top compartment, a.e.g.

*Rare and valuable collection, the third edition of the first and the second edition of the next two, each slightly enlarged, of these books of recipes, and cures, often medical and pharmaceutical, but advising also on subjects as diverse as the care of wine, fruits and horses, the gilding of the edges of a book and the making of printer's ink. The authorship has been ascribed to Girolamo Ruscelli, a claim first made by Muzio; this was disputed by Ferguson (op. cit.) but is stated in new STC. The first three parts were translated by William Ward, and first published, separately, between 1558 and 1562. The advice offered is variously cruel, ingenious, and superstitious. Attention has been given to Alessio's recipe for 'oil of a red-haired dog', to make which, to use Thorndike's paraphrase, "the dog is to be seethed in oil until it disintegrates and then combined with scorpions, worms, herbs, marrow of hog and ass, and other ingredients in a prescribed order" (Thorndike V 216). "Like Porta's 'Natural Magic', the 'Secrets' are in large measure a printing, continuation and further development of the medieval manuscripts of secrets and experiments, containing medical recipes, waters, oils and colours" (Thorndike op. cit.) Printed in Venice in 1556 and two years later in England, its publication gave considerable impetus to the genre of the book of secrets. This was part of the Paracelsian revival, the turning away from the rules of classical medicine and the authority of Galen in particular, towards natural experimentation. The work was published in every European language, and around 79 editions have been recorded. It greatly encouraged natural experimentation in England, from which in part came the very productive (and voluminous) fields of experimental husbandry by authors such as Hugh Platt, and the grand systematising work of Francis Bacon.*

STC 296, 301, 306. This edition not in Duveen. See Ferguson Vol. 1 pt. 3 pp. 36-38 and Lowndes I p. 28n. Italian and French editions only in Vicaire, 'Bibliographie Gastronomique' (p. 12). These editions neither in Durling, Wellcome, Osler, Caillet or Bitting. No edition in 'Heirs of Hippocrates'. Oberlé 1066 (French edition). Levinson Catalogue 60 I 17 (1595 edition) "it is one of our early sources for the history of psychiatry".

5. ALFONSO X [King of Castile and Leon]. *Tabule & Theoremata quorum hic est index ... In calce huius libri seorsum annexe sunt tabulae Elisabeth Reginae nuper castigatae & in ordinem redactae per L. Gauricum* ..

Venice, Lucantonio Giunta, November 1524

£4,950

FIRST EDITION thus. 4to. 2 parts in one. ff. 123, (i) 27, (i). A-P8, Q4, a-c8, d4. Roman letter. Title page in red and black, Giunta's small fleur de lys device in red on first t-p, repeated in black on recto of last leaf of first part, and on second part title, small woodcut initials, woodcut tables throughout, two large circular woodcut diagrams depicting the solar cycle, contemporary detailed marginal annotations in places, armorial bookplate "Mannington Hall" (seat of Lord Walpole) surmounted by an earl's crown with motto "Fari quae sentiat" on front paste-down. Light age yellowing, occasional light water stain, the odd mark or spot. A good copy, crisp and clean in contemporary limp vellum, pig skin ties and ball catches.

*An attractive copy, beautifully printed by Lucantonio Giunta, of the work which underpins Alfonso X's "lasting scientific fame" (DSB); the first edition with an additional table by the astronomer and mathematician Luca Gaurico, perhaps best known for the first published Latin translations of Archimedes' works 'De Mensura Circuli' and 'De Quadratura Parabolae'. Astrologer and mathematician, Luca Gaurico he was appointed professor of mathematics at Ferrara, in 1531 where Scaliger was one of his pupils. Gaurico may have met Copernicus at Padua, as they were both at the university in the early years of the 16th century, and would have shared a common interest in Ptolemy and Archimedes. Alfonso X ('The Wise', 1221 - 1284), was an enthusiastic sponsor of the translation of Arabic works, especially, astronomy, into Latin and Castilian. The commission of the present work was his most enduring achievement, it became known as the Tablas alfonsinas and was widely popular throughout the Middle Ages, the Spanish text from which it was translated having been lost. The tables were not widely known, however, until a Latin version was prepared in Paris in the 1320s. Copies rapidly spread throughout Europe, and for more than two centuries they were the best astronomical tables available. First printed in 1483, the Alphonsine Tables were an important source of information for the young Nicolaus Copernicus before his own work superseded them in the 1550s. A theoretical text for astronomers, the tables were used to predict the motions of the planets and stars (cf. Kenney, no. 3). By following the rules of calculation, in principle the user could derive the positions of the planets for any given time or place. Astronomical tables were also used to determine lunar phases, eclipses and calendrical information. Essentially, the work*

The image shows a page from the Tabulae Alfonsinae, a medieval astronomical table. The page is titled "Tabula Equorum motus accedens et recedens sphaere habitatae". It contains several columns of numbers, likely representing astronomical data such as planetary positions or movements. The text is in Latin, and the page is aged, showing some wear and handwritten notes in the margins.

was a translation of the Toledan Tablets of the Cordoban astronomer al-Zarqali (Archazel, c. 1029 - c. 1087), with some new observations made in the years 1262-1272. It followed the general format of al-Zarqali's earlier compilation and, with only minor qualifications, retained the Ptolemaic system for explaining celestial motion. The first printed edition was Ratdolt's in Venice, in 1483, and there were nine subsequent editions (the last one in 1649). The Alphonsine Tables, as they became known, were a standard work of reference for astronomers, cosmographers, astrologers and navigators for nearly five hundred years. A very good unsophisticated copy.

Not in BMC STC It. C16th. Brunet I, p.199. Cantamessa I p. 77. Graesse I 86. Houzeau & Lancaster 12487.

6. ANDREWES, Lancelot. *Tortura Torti: siue, Ad Matthaei Torti librum responsio, qui nuper editus contra Apologiam serenissimi potentissimique principis, Iacobi, pro Iuramento fidelitatis.*

London, excudebat Robertus Barkerus, serenissae Regiae Maiestatis typographus, anno 1609

£1,500

FIRST EDITION, first issue. 4to. pp. [viii], 402, [ii]. A<sup>4</sup> A-3D<sup>4</sup> 3E<sup>2</sup>. Roman letter, some Italic and Greek. Woodcut ornaments on title, woodcut head and tailpieces, floriated woodcut initials, Inscription "George Dethick" on verso of last with his name in Latin above and Greek below, a further Greek inscription punning on his name beneath. Light age yellowing, very minor dust soiling in places. A very good, well margined copy, crisp and clean, stab bound in its original limp vellum with yapp edges, remains of ties, a little soiled.

First edition, first issue with the errata, of Lancelot Andrews' important refutation of Cardinal Bellarmine's response to the Oath of Allegiance. Andrewes (1555-1626) was one of the leading figures of the Anglican Church, a skilled controversialist, deeply scholarly, and proficient in fifteen languages. Sometime Master of Pembroke, Cambridge, Fellow of St John's, Oxford, and Bishop of Winchester; he narrowly missed being Archbishop of Canterbury. A Privy Councillor, his name appears first in the list of divines appointed to produce the King James Bible, and Fuller says of him that "the world wanted learning to know how learned this man was". He was elegised by Milton and frequently consulted by Bacon. He was anti-Papist, and carefully defended the interests of the Church of England. In 1606, after the Gunpowder Plot, Parliament instituted a new Oath of Allegiance, targeted at Catholics. Cardinal Bellarmine issued an attack on the institution of this Oath, prompting an anonymous Royal defence ('Triplici nodo, triplex cuneus') published the following year. Bellarmine replied at the Pope's behest in 1608, under the name of his chaplain, Matteo Torti; prompting James I to commission Andrewes to compose a full reply to supplement the King's 'Apologie for the Oath of Allegiance'. "James's desire not to see his sovereignty diminished led him to pursue and even intensify Henry VIII's policy regarding the requirement of loyalty to the crown, and in terms of Ecclesiological consequences, made it all the more urgent to reconsider the notion of the Church. The papacy on the other hand was keen to defend the Roman Catholic tradition, based on the primacy of the Pope's jurisdiction and indirect temporal power. To highlight the king of England's interference in the lives of English Catholics, Bellarmine evoked the creation of harsher penal laws related to the oath (of Allegiance), which betrayed a discriminatory, intolerant attitude. .. At this stage other authors, including Robert Parsons and his adversary William Barlow, Bishop of Lincoln and one of the King's Chaplains, joined the war of words. On the Anglican side, James called on the best known and unquestionably the best read of the pamphleteers, Lancelot Andrewes, to pen a refutation of Bellarmine's work. In 1609, Andrews published in Latin *Tortura Torti*." Bernard Bourdin 'The Theological-Political Origins of the Modern State'. Andrewes' work, punning in his title on the pseudonym Bellarmine had adopted, *Tortura Torti* was published in 1609. Andrewes was a significant influence on English prose; he greatly influenced T.S. Eliot, who commends his writing as subtly communicating his philosophical standpoint: "It is only when we have saturated ourselves in his prose, followed the movement of his thought, that we find his examination of words terminating in the ecstasy of assent" (from Eliot's essay, 'For Lancelot Andrewes'). A very good entirely unsophisticated copy.

STC. 626. Milward, Religious Controversies of the Jacobean Age, 294. Lowndes I, p. 44 "considered unanswerable."

7. [ANON. G.D.] *A briefe discouerie of Doctor Allens seditious drifts, contriued in a pamphlet written by him, concerning the yeelding vp of the towne of Deuenter; (in Ouerrissel) vnto the king of Spain, by Sir William Stanley.*

London, by I. W[olfe] for Francis Coldock, 1588

£2,450

FIRST EDITION. 4to. pp. [vi], 128. [lacking A1 blank but for arms on verso]. Roman letter, some Italic. Woodcut ornament on title, floriated woodcut initials, contemporary autograph of P. Warburton at foot of title, ink note by Mendham tipped-in on front endpaper, some pencil notes in his hand on pastedown. Light age yellowing. A very good copy, crisp and clean, in 18th century quarter vellum over boards, slightly soiled.

An important work; it was entered into the books of the Stationer's Company on July 1, 1588; the Armada was sighted off The Lizard on July 19. Cardinal Allen had encouraged Philip II to undertake the invasion. This work is a rebuttal of Cardinal Allen's letter supporting the surrender, by Sir William Stanley of Deventer to the Spanish in 1587, (ESTC S112764). Allen had called for the assassination of Elizabeth I, favouring King James, son of the Queen of Scots, for the throne. This work is a forceful rejection. "In a pamphlet entitled *A briefe discouerie of Doctor Allens seditious drifts*, written by one G.D., we get a good idea of how the events of the 1580's helped cement a rhetoric of Englishness among



the wider public. G.D.'s particular target was William Allen, the spiritual leader of exiled English Catholics and Cardinal from 1587. He had exerted much pressure in the 1570's and 1580's for the re-Catholication of England, and this enterprise had involved strategising for a French or Spanish invasion, and the replacement of Elizabeth with a Catholic Monarch. By the 1580's, the matter was in the Hands of Philip II, and Allen acted as something of an intermediary figure between Pope Sixtus V and Spain. These activities made him persona non grata in many circles and in this pamphlet, G.D. tries to undo the harm he had done in a published letter of 1587 which had spoken out against English support of the Calvinist Dutch rebels.

Like Campion some time before, Allen had to be constructed as the anti-type of the true Englishman, actively seeking to subvert his patrimony. It was easily done. He was at once compared to Sinon, the subtle Greek, the character behind the false gift of the Trojan horse. ..Also in evidence is the language of enchantment as if Allen and his ilk use nefarious magical arts to woo people away from what is .. the 'naturall love of his country'. In response to this, G. D. makes the most of every opportunity to use the rhetoric of 'we Englishmen', and is much concerned that the whole country keeps 'true within it selfe', impregnable in the face of Romanist and Hispanic threats...Referring to the threat, he asks 'shall wee be dismayed at it? that were not manlike. Shall Romish and Spanish forces appal us? That were dishonourable for English men'. He also drums up the prospect of slavery, and this tactic has to be taken very seriously. Invasion would not just change a few structures in church and political life: it would demean the nature of all. The question he poses is a loaded one: 'shall we be slaves in our own countrie?'. ..He goes on to state that freedom is bound up with the national story. Foreigners would fight merely for the sake of spoil but the English fight for 'lives and liberties.' ...A briefe Discoverie is, in effect, a rallying cry in print, and its manner of making its case, just as much as the case itself, is of interest in the consolidation of this discourse. .. He urges that .. 'let us sticke together, fight together, die together, like men, like Englishmen, like true-hearted Englishmen'. The battle for the 'English heart' had begun." Hilary M. Larkin. 'The Making of Englishmen: Debates on National Identity 1550-1650'. A very good copy of this rare work from the important library of Joseph Mendham.

ESTC 109186; STC 6166. Milward 411.

#### 8. ANTIPHONAL. *Decorated Manuscript on vellum*

Spain, c. 1550, additions 1769

£10,000

540 x 400 mm, 169 leaves, lacks first leaf of original codex, else complete, 1(2) (front pastedown is part of the first bifolium), II2, II6, IV1-8 (lacks 1), V-XIII8, XIV2, XV-XXIII8, XXIV6+1 (stub in front of 1 originates from back pastedown, 1 attached to stub from back pastedown was part of the original manuscript, integrated into the last quire when the last six leaves were added in 1769), the first three quires were added later, i.e. the third at the same time as the last, while the first two are younger, the manuscript originally ended with the folio numbered 147.

Justification 400 x 265 mm, 445 x 265 in the added parts, in dark brown ink in a Spanish Rotunda, 5 staves of five lines in red with square musical notation and text, ruled in double blind lines; catch words, original foliation in roman numbers in red, modern arabic numbers in upper right in black ink; versals touched in yellow, rubrics in red, countless calligraphic tracery-initials with brown penwork and touched in yellow and green, alternating with puzzle-initials in red and blue with elaborate penwork in rectangular shape, penwork appears in purple, red and blue. One large illuminated initial at the beginning, one illuminated cartouche at the end. Heavy and strong vellum, typical for antiphonals, good condition, a few calligraphic initials a bit faded or flaked, vellum sometimes slightly darkened, a few edges worn or thumbled; few minor



tears, trimmed at upper margin; where text and notes had faded they were rewritten (e.g. fol. 15). Calf over wooden boards with blind tooled roll stamps with floral decoration, bosses and two clasps, all in 15th-century style, c. 1900.



Incipit today (first leaf of third quire): "*In festivitate Patrocinii Sti Jph/Ad Vesperas Antiphona Jacob autem .... Angelus domini apparuit Joseph dicens Joseph fili David noli timere ....*" (Matt. 1, 20) liturgy of the feast of St Joseph, written by the same hand as the last section, Incipit of core manuscript: "... *illi continuo relictis retibus et navi secuti sunt*" (Matt. 4, 20) Explicit of core manuscript, fol. 147: "*Sancti vitalis martyris omnia fiant ut in festo sancti alberti epi:~*" Incipit of added last quire: "Versikel: *ad Tertiam: Constituit eum dominum domus suae ...*" Explicit of added last quire: "Amen.// Lo Escrivo Fray Francisco Xavier Martinez Anno de 1769"

*This large antiphonal underwent interesting modification and has an interesting story. It contains the Proprium de Sanctis starting with St Joseph (19th of March) to St Vitalis/St Albertus episcopus (4th of November for Vitali, but the identity of "St Alberti" is difficult as Albert the Great was only canonised in 1931, and he was not particularly venerated in Spain, unlike St Vitalis, whose relics were transferred to Nájera). As the original manuscript continues with the text from St Matthew's gospel, we may assume that the younger addition of the third quire only replaced a damaged or outdated older quire with the same text. The incipit states that this Antiphonal belonged to a church or convent devoted to St Joseph, father of Jesus. Apparently it was still in use in 1769, when brother Francisco Xavier Martinez amended it. The style of the square penwork initials in the core of the manuscript as well as the calligraphic tracery, including the southern rotunda script point to Spain as place of origin. The 18th-century additions were also made by someone who was trained in Spain, as the name of the scribe suggests. The decoration of these added sections, however, is puzzling. The added pages look like they had been exposed to more humidity. Here, some of the smaller decorated initials as well as the decorative cartouche at the end and the big initial A at the beginning look influenced by extra-european indigenous art. Although the shape and design of the letters is European, though old-fashioned for the 18th century, the colours and design of the floral decoration might have been influenced by American native art. Many hypotheses could be suggested, one of them that the original manuscript was produced in Spain, taken to a missionary monastery somewhere in Southern or Central America, where it was repaired and amended by locals. The index of saints at the beginning of the codex was added later, as the headline states: "Tabla o indice nuevo de las missas que tiene esto libro". The names of the saints, certain feastdays and liturgical sections of the mass refer to pages and words within the manuscript which are easily found with the help of the initials. The younger foliation was also added by the same scribe who added this index. The index lists names of saints that were typically venerated in Spain: SS Ildefonso, Raymundo, Beato Gonzalo, Francesco Xavier, Ygnacio, Ysidoro. Especially the saints Francesco Xavier and Ygnacio as founders of the Society of Jesus (Jesuits) represent central figures of the missionary movement that started from Spain and Portugal. Francesco Xavier was beatified only in 1741 by Pope Benedict XIV. A paper stamp on "fol. 148" shows a figure of a saint with a staff in the centre, surrounded by some text, which reads "[P]ROVINC[LA] HISPANOR[omana?...]" (illegible); the book may have been used both on the Spanish peninsula and in the missions abroad.*

*Provenance: The antiphonal was produced in Spain for a church that was dedicated to St Joseph, probably sometime in the middle of the 16th century. The index of saints, that was added after 1741 points to a couple of Spanish saints, but to no specific region. Saints that have only been canonised shortly before, have been included (Francesco de Sales in 1665, Gonzalo was beatified in 1741). It may have belonged to a Jesuit community. It could well have been used in a mission outside Europe, probably America, but returned to Spain, as the paper seal suggests. It was in use for at least 200 years.*

## 9. ANTIPHONAL, WINTER PART. Decorated manuscript on vellum

Southern Spain, perhaps Grenada, c.  
1600 £12,500

520 x 365 mm, 160 leaves, last numbered leaf: clxvii, 18-1 (lacks first blank plus 5 ll.), II-IV8-1, V-VI8-1, VII-VIII8, IX8-1, X-XI8, XII8-1, XIII-XV8, XVI8-1, XVII-XVIII8, XIX-XXI8-1; justification mostly 470 x 270 mm, in dark and light brown ink of varying quality in a very clean Spanish Rotunda, 6 staves of five lines per page in red with square and diamond shaped musical notation and text, sometimes interrupted by sections of text, most pages ruled in double blind lines, others in brown ink, from fol. 5-32 the written space is framed by double lines in black ink; original foliation visible in upper right in the second half of the codex, catchwords; rubrics in red, 90 elaborate calligraphic initials, 168 small painted initials (1-line + stave), 2 larger illuminated initials (2-line + stave). Heavy and sturdy vellum, typical



for antiphonals, fleshsides and hairsides of vellum differ strongly in colour, few leaves broken in gutter, rather crude but functional repairs, a little water damage and ink bleeding, most pages are almost immaculate, some faded, minor ink erosion, occasional offprint, prickings in outer margins sometimes visible. Illumination overall in good condition. Remains of candlewax on inner side of front cover and scattered throughout the manuscript bear witness to its frequent use. Beautiful contemporary, early 17th-century binding, calf over heavy wooden boards with delicate metal bosses and cornerpieces. Very soft spine, cracked at lower front, five raised bands, heavy headbands and thick threads in the quires, edges in red, remains of two clasps. Incipit: "Ecce nomen domini venit de longin quo et claritas.." (Isaia, 30, 27, Magnificat Antiphon at Saturday Vespers before the first Sunday of Advent) Explicit: "Crucem sanctam subiit qui infernum confregit" (Antiphon for Eastertide from Whitsunday).



*This large antiphonal covers the liturgy from first Sunday of Advent to Eastertide. Its very heavy construction made it suitable for a high lectern for all members of the choir to be seen. With its very accomplished calligraphic initials and its 170 colourful painted initials it is quite lavishly decorated. Two larger initials (e.g. on fol. 30v) show an almost baroque approach to older Renaissance forms of grotesques, festoons, fruitbaskets and architectural floral elements. These two large initials open the liturgy of first Christmas day and Epiphany. The initials are painted on coloured square grounds, mostly in red and blue, with golden tendriled and spiralling decoration in liquid gold or silver. The smaller initials sometimes include charming faces of putti or masks and are in general quite playful in the arrangement of foliage that forms the letters. There are two different types of painted initials, probably by different hands. One shows monochrome letters in almost austere, but elegant and humanistic shape on square grounds that could be either dotted or decorated with tendrils, while the other has polychrome initials formed of different kinds of leaves and foliage in 2 forms that are derived from renaissance Italian illumination. Both share the same palette for the square grounds and decoration, so we may assume that both painters worked in the same workshop. In addition to the style of the accomplished Spanish rotunda and calligraphy, the illumination points to Spain as place of origin. The more elegant initials resemble those in MS Egerton 3296 of the British Library, the Carta executonia de Hidalguia which was made for Philipp II in*

*1597 (cf. in particular fol. 59v). That manuscript was made in Grenada.*

*The contemporary binding is particularly beautiful and well preserved, which is rare. To find an antiphonal with all traces of long and continuous liturgical use in its contemporary binding is an unusual pleasure, as so many have been dismembered, and the bindings lost. The present binding with its delicate brasswork also points to Portugal or Southern Spain around 1600 or the early 17th century.*

*Provenance: French private collection. No signs of earlier provenance distinguishable. An ornate, later, but not modern, cast iron book stand, perhaps constructed for this volume, is included in the price.*

#### 10. AQUINAS, Thomas. *Quaestiones de duodecim quodlibet*.

Nuremberg, Johann Sensenschmidt and Andreas Frisner, 15th April 1474

£19,500

Folio. 136 unnumbered leaves, the first blank (Tabula bound at the beginning as in the BSB copy). Gothic letter, in double columns, 48 lines. Incipit and colophon printed in red, incipit initial with pen work and scrolled tendrils, entirely rubricated with fine capitals occasionally with tendrils, contemporary inscription at head of first blank, another dated 1604 beneath, 'Prof Weber 1783' above. First blank and last leaf a little frayed at outer edge, minor light water stain at places in outer margin, occasional very minor marginal dust soiling. A fine, very clean, fresh copy on thick paper with wide margins, in a fine contemporary binding by Ambrosius Keller of pigskin over thick wooden boards, covers with an





all over design of single interlacing curved rules in a diapered pattern, blindstamped teardrop shaped tool with winged dragon at centres, circled with a seme of blind stamped floral tools and birdlike stamps, spine with three raised double bands, compartments filled with a seme of blindstamped floral tools, brass catches with remains of clasps, a little rubbed and worn at extremities.

*A stunning copy of this most beautifully printed incunable by the first printer at Nuremburg, the third printing of this major work by St. Thomas Aquinas, in its original binding from the Augsburg workshop of Ambrosius Keller; finely rubricated throughout. The binding exhibits many of the characteristics of Augsburg bindings of the period, and is almost certainly from the workshop of Ambrosius Keller (Goldschmidt, Gothic and Renaissance Bookbindings, No. 8). The teardrop shaped tool with a dragon or a basilisk is identified as from his workshop, see einbanddatenbank w000325 and plate VII from Goldschmidt. "Ambrosius Keller is well known as a bookbinder at Augsburg who worked from about 1470 to 1480 or perhaps even longer. He appears also as a printer (or as a publisher only?) in 1479 when two books came out, printed in G Zainer's type 2.." Goldschmidt. The binding is finely conceived and worked in an unusual, almost modern, all over design. The first edition of this work by Thomas Aquinas was printed at Rome four years earlier; both editions are now rare. Aquinas (1225-74) wrote his "Quaestiones de Duodecim Quodlibet" or "Twelve Questions on Various Subjects" whilst teaching at the university in Paris; it was written over a period of several years probably between 1256 and 1272. Aquinas taught both in Rome and at Paris and this work records his discussions with students, collected over over many years on various*

*theological and philosophical problems. The subjects he deals with include theological discussions on the nature of angels and devils, salvation and sin. The book also discusses more practical issues such as confession and marriage. Saint Thomas Aquinas was a Catholic Priest in the Dominican Order and probably the most important Medieval philosopher and theologian. He was immensely influenced by scholasticism and Aristotle and known for his synthesis of the two aforementioned traditions. He is considered, with Augustine, the most influential theologian in the history of the Western Church, and his deep interest in Aristotle makes his works no less important to the history of philosophy than to theology. A very beautiful copy.*

BMC II 406. Goff T184. Polain(B) 3718. BSB-Ink T-250. GW M46333. Kyriass 49.

# 11. ARCUSSIA, Charles d'. *La Fauconnerie divisée en cinq parties, Avec les portraicts des oyseaux*

Paris, Jean Houzé, 1615

£4,750

4to. pp. [viii] 334 [viii] + 5 plates. Roman letter, some Italic. Title in red and black, five plates of hawking instruments, including one folding, and 14 full page engraved plates in text, 12 of birds of prey, two of anatomy, floriated woodcut initials, grotesque woodcut and typographical headpieces, armorial stamp of 'Oetting-Wallerstein' on title. Age yellowing, slightly darker in places. A good copy, with good margins and excellent impressions of the engravings, in olive calf, blind ruled to a panel design fleurons gilt to outer corners, spine with raised bands, large fleurons of birds gilt in compartments, by Henri Chevreul, his label on pastedown.

*Rare and beautifully illustrated edition of this important work on falconry, rarely found complete with all its plates: "This is a classic book on Hawking. Harting writes 'The work is much esteemed on account of its originality and the amount of information it contains. The following expresses Lallemand's appreciation - 'Charles d'Arcussia, Vicomte d'Esparron, était un gentilhomme instruit et était un très habile fauconnier, avant lui plusieurs avaient écrit en francais sur cette matière mais leurs ouvrages n'ont ni la netteté, ni la méthode ni le fond de reflexion que l'on trouve dans celui de Mr. Esparron.' Arcussia was nearly sixty years of age when he wrote his 'Traite de Fauconnerie', the outcome of long practise and an astonishing amount of research work in every subject connected with his favourite sport. Copies of this*

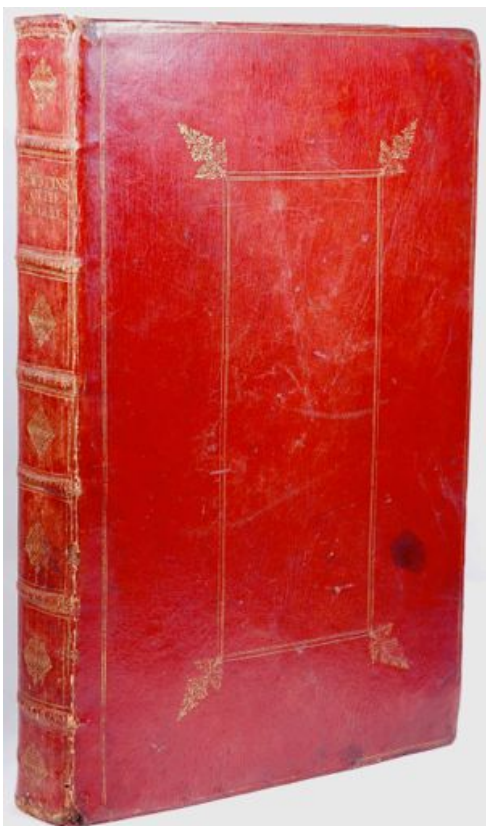


work itself are often disappointing to collectors as most editions have a certain number of plates of hawking implements, of which some or all are generally missing." Schwerdt, 'Hunting Hawking, Shooting.' Arcussia was born in Provence in 1554, and lived in Italy before joining the court in France, where he became, on Henry IV's accession to the throne, Deputy for the States of Provence. He later became 'gentilhomme de la fauconnerie' for Henry IV and later Louis XIII (this edition is dedicated to the later). The first edition of this seminal work on Falconry was published in 1598, and was enlarged by Arcussia until this edition in 1615, the last of his lifetime, and then further enlarged posthumously until the edition of 1627, when the work contained ten books. The work is the result of enormous personal experience and research in falconry, and not based on earlier works, or classical sources. It is divided into five books, the first a description and history of various birds of prey and how to train them, the second on various illnesses which particularly affect them, the third on how to hunt with them, the fourth on their anatomy and how to successfully breed them, and the fifth is a treatise on various types of falcon. The fourteen plates are beautifully engraved and here are in fine dark impressions. A lovely copy, rarely found complete with all the plates, of this seminal work on Falconry.

Not in BM STC Fr. C17th. Schwerdt 42. Souhart 17. Thiébaud 31-32.



#### CONTEMPORARY RED CRUSHED MOROCCO



12. AUGUSTINE, of Hippo, SAINT. *Saint Augustine, of the Citie of God: with the learned comments of Jo. Lodovicus Vives.*

London, G. Eld and M. Flesher, 1620

£5,750

Folio. pp. [xviii] 861 (i.e. 860) [iv]. Woodcut printer's device on title, woodcut initials. Lacking initial blank, very short tear to lower blank margin of title, title very skilfully repaired at gutter and at small portion of outer margin, small paper repairs at lower outer blank corner of first gathering, tiny tear above, very light age-yellowing, two final index leaves a little soiled and repaired at gutter, contemporary ms. calculations on verso of last. A very good clean copy in contemporary red crushed morocco, certainly English, probably Oxford, covers with a central frame of gilt triple fillets and corners fleurons within double gilt-ruled border, panelled spine gilt in seven compartments, lettered in the second; for comparable, see Henry Davis Gift, vol II., no. 103. One corner very neatly repaired, spine very slightly cracked, 2 stains to lower cover. A little wear in places, but generally fine. Talbot Rathbone's contemporary autograph in blank portion of title, Ernest Ridley Debenham's bookplate on front pastedown.

*A very handsome copy of the "second and best edition" (Lowndes) of the first English translation of St. Augustine's 'de Civitatis Dei', the first comprehensive Western survey of history and the original text of that new science which Voltaire called 'the philosophy of history'. It is designed as a great apologetic treatise in vindication of the Christian Church, which Augustine conceived as rising in the form of a new civic order on the ruins of the Roman Empire. It was begun in 413 and appeared in portions until 426. The first five books deal with the polytheism of Rome, the next five with Greek philosophy (especially the*

*Platonists and neo-Platonists), while the last twelve cover the history of time and eternity. Many modern concepts of the just society in economics and of the just ruler in politics, are derived from the work. Its underlying interpretation is of history tending towards the salvation of mankind. Augustine had been, in his youth, and before his conversion to*



Christianity, a convinced Manichean; however, he was later involved in a long controversy against the sect. He was born a pagan, although his mother was a pious Christian, and his journey to orthodox Christianity was made via Neo-Platonist philosophy, which was current at the time. Eventually, he became both Bishop of Hippo and one of the Four Great Fathers of the Latin Church.

"The City of God" pervaded the whole Middle Ages - Einhard tells us that it was one of Charlemagne's favourite books - and in the struggle between Pope and Emperor both sides drew arguments from it...The book remained authoritative until the seventeenth and eighteenth centuries, when Bossuet was the last 'Augustinian' historian; and Vico was much indebted to him...The idea of international law was partly derived from the book; Grotius cites St. Augustine. Both Luther and Calvin took Augustine as the foundation of Protestantism next to the Bible itself...In our own day Lionel Curtis, Jacques Maritain, Reinhold Niebuhr, Paul Tillich and other thinkers have drawn inspiration from this great work" (PMM on the first edition).

STC 917; Lowndes I, p. 87; PMM (1st edition). 3 copies only on RLG.

13. BALE, John. *Scriptorum illustrium maioris Brytannie quam nunc Angliam & Scotiam uocant catalogus: à Iapheto per 3618 annos, usq[ue] ad annu[m] hunc Domini 1557.*

Basle, Apud Ioannem Oporinum, [Anno salutis humanæ M. D. LVII.], 1557

£2,450

FIRST EDITION thus. Folio. pp. [xxviii], 742, [ii]. Roman and Italic letter. Small woodcut printer's device on title, full page version on verso of last, woodcut portrait of the author on verso of title, within grotesque border. Light age yellowing, minor water stain in lower margin towards end. A fine copy, crisp and clean, in a fine contemporary, probably Swiss binding of blindstamped pigskin over bevelled wooden boards, covers triple blind ruled to a panel design, second and central panel of upper cover filled with fine acanthus leaf roll, central panel of lower cover triple blind ruled to a diagonal diapered pattern, spine with four, blind ruled, double raised bands, brass clasps and catches, author and title neatly ms on fore-edge, early press mark in red on pastedown.



A beautiful, remarkably well preserved, copy of the original part of the first general catalogue of the works of British authors. Bale (1495-1563), a former monk who converted to protestantism, later bishop of Ossory, was one of the most outspoken English Protestants of the first half of the C16. After the fall of his patron, Thomas Cromwell in 1540, he fled to Germany, where he busied himself in composing the bitter diatribes which earned him the nickname "Bilious Bale". On the accession of Edward VI he returned to England to share in the triumph of the reformers and publish in London the works composed in exile. Bale was possessed of considerable historical learning, vigorous literary skill, and was a brilliantly expressive polemicist, but even in an age of the bluntest controversialists he was unequalled for his intemperance. However his bibliography was Bale's most important and enduring work; 'A Summary of the Famous Writers of Great Britain, that is, of England, Wales and Scotland', first published at Ipswich for John Overton in 1548 and 1549; it contained authors through five centuries. The present edition, almost entirely rewritten contains fourteen centuries. This chronological catalogue of British authors and their works was partly founded on the *De uiris illustribus* of John Leland. Bale was an indefatigable collector and worker, and personally examined many of the valuable libraries of the Augustinian and Carmelite houses before their dissolution. His work contains much information that would otherwise have been hopelessly lost. His autograph note-book is preserved in the Selden Collection of the Bodleian Library, Oxford. It contains the materials collected for his two published catalogues arranged alphabetically, without enlargement on them nor the personal remarks which colour the completed work. He includes the sources for his information. He noted: "I have bene also at Norwyche, our second citye of name, and there all the library monuments are turned to the use of their grossers, candelmakers, sopesellers, and other worldly occupiers... As much have I saved there and in certen other places in Northfolke and Southfolke concerning the authors names and titles of their workes, as I could, and as much wold I have done throughout the whole realm, yf I had been able to have borne the charges, as I am not.". The work was supplemented with a second part published two years later.

*A lovely, finely bound copy.*

BM STC Ger. C16th p. 63. Adams B136. Shaaber B92. "Best edition containing 14 centuries" Lowndes I 102. Bestermann I 905.

#### BEAUTIFULLY ILLUSTRATED

##### 14. BAMBERG, City of. *Peinliche Halsgerichts-ordnung*

Bamberg, Johann Wagner, 1580  
£5,950

Folio, ff (iv) 72 (xx). Gothic letter, title in red within very ornate, almost baroque border, the Episcopal arms in centre, 21 full or nearly full page woodcut illustrations depicting various stages of the legal process from the swearing in of the court, the questioning including the torture of the prisoner (one plate depicts the variety of legal 'implements'), trial and execution, as well as ancillary matters such as the recovery of goods, inventory of a fugitive and the assessing of court costs; the illustrations are detailed, lively and in good strong impression. Large woodcut initials, ornate woodcut ornaments.

Fore-edge of title page a bit frayed and dusty, slight age yellowing and marginal foxing, a few marginal tears without loss. An excellent copy, clean and wide margined on high quality paper (rare for this era of German printing) in contemporary vellum over boards, painted original orange/pink, front joint cracking within, but sound.



*Beautifully illustrated edition of Bamberg's first codification of Criminal law with one full page woodcut by Jost Amman and the remainder by Wolf Traut. The woodcuts are remarkable in their composition and in the thoroughness with which they tell their story; they must be the most compelling in any lawbook of the c.16th. Compiled and promulgated by Hofmeister Johann von Schwarzenberg for the Prince-Bishop George III. the first edition appeared in 1507. The present thoroughly revised version, first published here, became the definitive text and remained the standard reference work on Bamberg's criminal law until the suppression of the Prince-Bishopric under Napoleon. It was clear, comprehensible and legally accurate, an unusual combination. The Halsgerichtsordnung's success was such that its fame was not confined to Bamberg, but its provisions formed the basis of the Imperial legal system of Charles V 'the Carolina', still referred to by legal historians as "a milestone and turning point in German criminal law development". This 1580 edition was also produced with the convenience of the legal practitioner in mind. The folios are numbered in Arabic, each paragraph in Roman and the 40 page alphabetical table of contents at the end provides the reference to both, for each entry.*

*Despite the gory depictions of the judicial torture chamber, the work is modern in recognising that even the most serious crimes were rarely the fruit of inherent vice or seduction by the devil but the result of the protagonist being put into an impossible position by circumstances out of his control and making the wrong but almost inevitable choice.*

BM.STC Ger p.64, cf. Fairfax Murray, German Bks vol II, 457 with 3 reprods.

##### 15. BERNARD OF PARMA. *Casus longi super decretales*

Strasburg, George Husner, 7th September 1488

£9,750

Folio, l. 203 unnumbered, ll. ab8 cd6 e-k8,6 l-z6 A-H6 I7, lacking final blank. Gothic letter, double column, 52 lines; capital spaces, a few with guide letters, some pp rubricated, occasional contemporary annotation, remains of tabs. Very slight marginal foxing, small marginal oil splash to final ll.; a very good, clean, well-margined copy on high quality paper in contemporary blind stamped 1/4 deerskin over wooden bds. remains of clasps, rebaked. Brass clasps nicely worked



with lettering, leather attractively worked to flower, fruit and foliage design (a bit wormed); title inscribed in old ms. on upper bd. contemp. ms. acquisition note on front pastedown. A very handsome copy of the only printed work of Bernard of Parma, often referred to as Bernardus Bottonus, first printed in France in 1475. All the incunable editions are uncommon outside old established German libraries.



*Bernard was born in Parma and fl. until the 1260s. He studied under Tancred at Bologna, then the world's finest law school, ultimately*

*himself occupying the chair of canon law. Durantis was one of his pupils. Apart from teaching he was also employed by Popes Innocent IV and Alexander IV as a counsellor on major questions, especially legal. Just prior to his death, Bernard completed an extensive commentary on the Decretals of Gregory IX. Owing to his thorough grasp of his subject and his exact knowledge of former ms. versions and glosses, Bernard won the admiration of his contemporaries who styled him 'The Glossator'. His commentary became the standard work of his time and was itself the source of many subsequent works. However, unlike the Casus Longi it was published only with the Decretals and not separately. The Casus Longi is a distinct work dealing with specific chapters of the Decretals. It is divided into three books, which are subdivided into numbered sections; the text is preceded by an alphabetical three-page table of contents which gives the book and section numbers for each subject, making it a very easy work of reference, but a very innovative arrangement for the 1480s. The Casus Longi is not just an academic text, it is also a practitioner's work where in concise passages examples of particular cases, real or theoretical, are used to illustrate and explain the legal principles of a huge corpus of canon law, which covered a very wide range of human situations. A very handsome and useful book.*

BMC I 138. GKW 4100. Goff B460 (4 copies only)

## 16. BIBLE [HEBREW]. *The Old Testament*

Antwerp, Christopher Plantin, 1566

£2,950

4to. 508 unnumbered leaves. 1-168, 174, 18-648. Hebrew letter. Architectural woodcut title border, section titles and chapter headings within decorative woodcut frames, ownership inscription to rear endpaper 'Bot. at Auction 5 Jan. 1853, by John Cls. Stephen', "ex-libris Johannis Bayner 1720" on front end-paper. Light age yellowing, occasional light mostly marginal damp stain. A very good copy in contemporary French calf, covers gilt and blind ruled to a panel design, gilt fleurons to corners of outer panel, ornate gilt oval stamp at centres, spine, rebacked with original spine laid down, with gilt ruled raised bands, fleurons gilt to compartments, all edges gilt and gauffered, corners and spine ends restored.

*Beautifully printed Hebrew Bible, the first from the celebrated Plantin press at Antwerp, essentially a reprint of the second Biblia Rabbinica printed by Bomberg at Venice in 1524-5. "It was printed by Christopher Plantin of Antwerp in 1566; the matrices for the type used in this Bible came to Plantin from his partner, Cornelis van Bomberghen, whose uncle was Daniel Bomberg, the printer of the 1525 Hebrew Bible. This was the most commonly used Hebrew font both by Plantin in Antwerp and the firm in its Leiden days. Plantin first used it for his three Hebrew bible-editions in quarto, octavo and sixteenmo, all of which appeared in 1566. In the Colophon of each edition he explains in Hebrew: 'Printed by and in the printing-house of Christopher Plantin with the printing materials and types of Bomberg and finished in the month of Tevet 326 [December 1565 or January 1566]'. This font, in other words, was brought from Venice by Cornelis van Bomberghen, who started to work for Plantin in 1563. The types had been cut for Daniel Bomberg in Venice by Guillaume le Be" Lajb Fuks, 'Hebrew Typography in the Northern Netherlands, 1585-1815'.*

*A large number of copies of this Bible were sent to the Frankfurt Book Fair that year, but most interestingly 200 copies were sent to Africa to the 'Barbarie coast' where there was a ready market for Hebrew books. "Apart from publishing Hebrew books for Christian Hebraists, Hebrew Bibles published by Christian printers were also marketed to Jews.*



Plantin's Hebrew Bible of 1566 was very popular among the Jews of North Africa, being 'much in demand by scholars in Morocco'. The books were sold by Jan Rademaker, the Barbary coast agent for wealthy Antwerp merchant and ship owner Gilles Hoofman." Marvin J. Heller 'Further Studies in the Making of the Early Hebrew Book'. Voet also remarks that another large client for this Hebrew bible was Gaspar Habetius 'Alleman, Lector a Londres en Hebrieu' and that a hundred copies were were shipped to him in London, in sheets, the first sixteen in 1565 and the remaining 17 in 1566. "Daniel Bomberg, of Antwerp, who had established a printing-office for Hebrew and rabbinic literature in Venice, published, in 1518, .. an edition for Jewish readers, edited by the Jewish convert Felix Pratensis. It contained the Targumim, the Massorah, and many Jewish commentaries, but did not satisfy the Jews. Hence Bomberg found it advisable to publish another edition under the editorship of R. Jacob ben Chayim, the most celebrated Jewish scholar of his time. He brought the text into closer agreement with the Massorah, and added several more Jewish commentaries. The work appeared in Venice, in four folio volumes, 1525-26, and was justly regarded as the first Massoretic Bible. It won the approbation of both Jewish and Christian scholars." Catholic Encyclopaedia.

BM STC C16th Dutch p. 25. Voet 649. Darlow & Moule 5099.

17. BOCCACCIO, Giovanni. *La Fiammetta del Boccaccio per messer Tizzone Gaetano di Pofi, novamente rivista*

[Venice], [Alessandro Paganino] [1511?]

£4,250

8vo. ff. 107, (i). A-N8, O4. Italic letter. Capital spaces with guide letters, ms. capitals added, early acquisition note of 'Jo. Antonius Culletus, 1573' on recto of last, another version at head of title, dated a year later, Graham Pollard's acquisition note in pencil on rear pastedown, at Hodgsons in 1954 for £3/10s, C19th bibliographical note on verso of last. Light age yellowing, minor marginal water-stains in places, the odd thumb mark, title fractionally dusty. A very good copy, in lovely contemporary black morocco, covers gilt and triple blind ruled to a panel design with interlacing gilt rules in central panel, small gilt stars, moons, and fleur de lys, to corners, large gilt fleuron at centre, spine with three raised bands, head and tail of spine expertly restored, all edges gilt and richly gaufered, slightly rubbed and cracked in places, eps. old but later.

*Beautifully bound copy of this rare edition of Boccaccio's Fiammetta, finely printed in Paganino's Italic, in imitation of the Aldine. The binding is similar in design and use of tools to a folio binding from Rome illustrated in De Marinis vol. I 833 plate CXXXVIII, though inevitably a simpler version in octavo. It is quite simple but very striking and elegant, most appropriate for the text and printing within. "In what has been called the first psychological novel in a modern language, "the Elegy of Lady Fiammetta", (Boccaccio) successfully bridged the gap between allegory and introspective narrative by giving shape to a character who encompasses realistic and archetypal qualities. ...Scholars agree on the date of composition of The Elegy of Lady Fiammetta established between 1343 and 1345. Boccaccio was in his early thirties and was trying to make a name for himself in Florence, as a citizen and Poet, after having spent many years in Naples. The work is generally recognized as a turning point in his career. The large number of manuscripts of the Elegy - over seventy - ...seems to prove its popularity in the fourteenth and fifteenth centuries. As the first psychological novel in a modern language and a forerunner of stream-of-consciousness fiction, the ..Fiammetta is one of the earliest and most remarkable, if still largely unexplored, artistic achievements of European literature. ... The extraordinary nature of the Elegy stems partially from the crucial fact that it was created by a man who writes pretending to be a woman. Furthermore, this woman, the Lady Fiammetta, writes in the first person and announces herself from the very outset as an unspoken feminist."*

*Mariangela Causa-Steindler: Paganino was a most interesting and innovative printer who saw Aldus Manutius as his inspiration. He was the first printer of the Qur'an, printed entirely in Arabic, for export.*



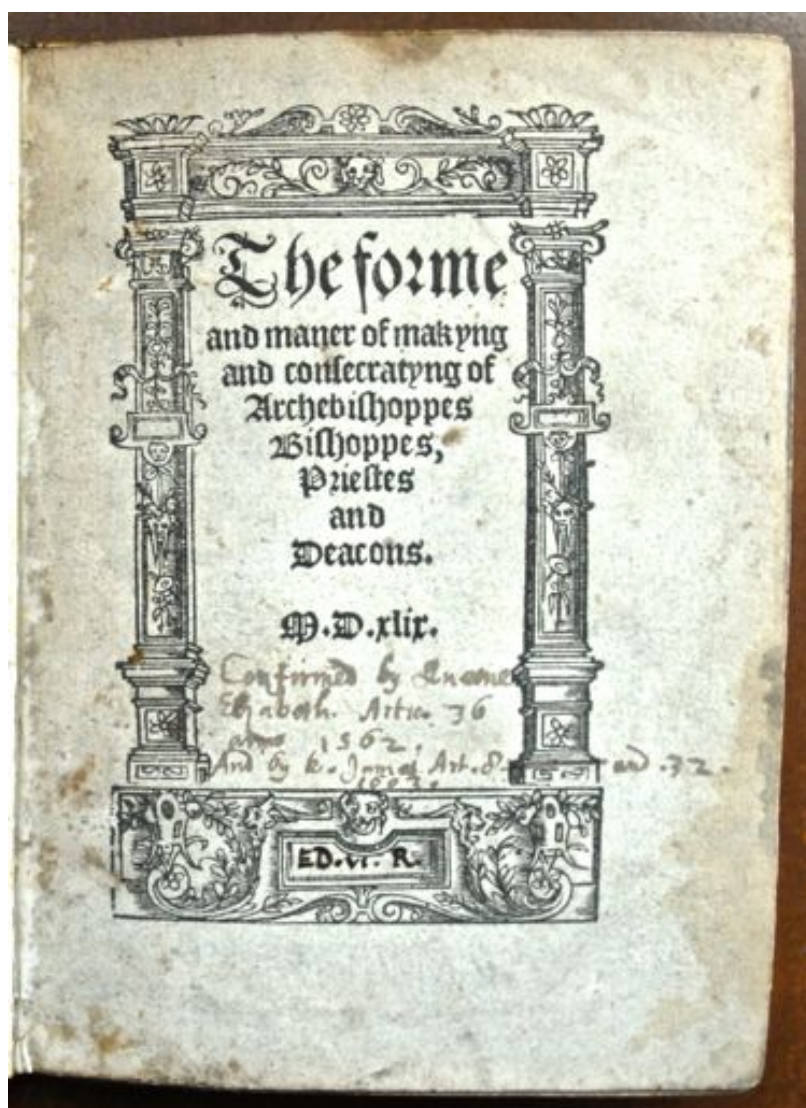


"Even more interesting [of the followers of Aldus] was .. printer-publisher Alessandro Paganino of Toscolano, whose admiration for Aldus became a strong stimulus to achieve something new in the field of typography. Although Brunet defined the so-called "Paganino" type as bizarre, there were actually no less than five distinct designs. They reflected the successive phases of a graphic study intended as the progressive assimilation of the Roman and italic types. Paganino's laborious experimentation resulted in an archaic imprint that influenced not only the design of type but the entire graphic composition of the page. Indeed it was Paganino who had recognised Aldus's commitment to innovation as an example worthy of being followed". Luigi Balsamo.

"One other name - that of Alessandro Paganino - calls for special notice, on account of his peculiar upright italic type. Paganino set up his press first of all at Toscolano, on the Lake of Garda, but subsequently removed to Venice, and printed there down to the year 1531." H Brown, 'The Venetian printing press'. A lovely copy with most appropriate combination of text, binding and printing.

BM STC It. C16th. p. 108. Brunet I 1009. Not in Adams or Gamba.

#### THE FIRST ANGLICAN ORDINAL



18. [BOOK OF COMMON PRAYER, ORDINAL]. *The forme and maner of makynge and consecratynge of archebischoppes, bishoppes, priestes and deacon* [with] *ADVERTISMENTS* partely for due order in the publique administration of common prayers, and vsing the holy Sacraments: and partely for the apparell of all persons ecclesiasticall.

London, at the three Cranes in the Vine-tree, Thomas Dawson, 1584.

London, Richardus Grafton typographus regius excudebat, Mense Martij, 1549.

£19,500

FIRST EDITION. 8vo. 1) pp. (lxxx) A-K<sup>4</sup>. 2) pp. [xvi]. A-B<sup>4</sup>. Black letter in two sizes in first vol., Black letter and

Roman headings in second. First volume with title within four part woodcut architectural border, large 14 line historiated initial of the nativity in preface, historiated, floriated and white on black crible initials in various sizes, small floriated initials and typographical ornaments in second vol, "ED. VI R." (Edward VI Rex) in early hand in cartouche of lower border, occasional contemporary underlings and annotations, particularly concerning vestments, "Confirmed by \*\*\* Elisabeth Artic 36, anno 1562 and K. James Art. 8 and 32 1603" on first title, "Confirmed by K. James... 1603" on second, both in an early seventeenth-century hand, note in eighteenth century hand on fly "NB. This piece printed by Grafton is very scarce. Mr Collier had not seen it when he ventured to censure the Bishops of Sarum and thereby fell under his lordships Correction. .. See Bibiothaece Harlea Vol 5 page 186. To the like purpose speakes Mr. Ames in his history of printing page 197 for he says; this is the book that Bishop Burnet and Collier had a controversy about", in later hand beneath, in pencil, "apparently Herbert's autograph.", 'W. White 1764' on pastedown, armorial bookplate of Law Society on fly. Light age yellowing, first title a little dusty, marginal soiling to one leaf in first vol, occasional marginal thumb mark or ink spot, minor occasional marginal waterstain. Very good, crisp copies, in late seventeenth or early eighteenth century quarter vellum over marbled paper boards, covers a little rubbed, extremities a little worn.

*Exceptionally rare and hugely important first edition, first issue, of the Ordinal, a founding text of the rites of the Anglican church, printed separately from the first printing Book of Common Prayer of the same year, bound with an important Elizabethan revision of the Ordinal relating to the vestments controversy. All subsequent Anglican Ordinals, including those used in America and the rest of the English speaking world, derive from this text, and despite many revisions, much of its tradition and language remains in the prayer books of today. The Ordinal was drawn up by an Order in Council of 31 January 1549, the text and its publication overseen by Cranmer. "The date on the title page is 1549. This is disputed by many who say it was actually published in 1550. However Hooper refers to it as 1549 in Lent sermons in February 1550. It therefore must have been in circulation then. Is it possible that it was in fact printed by Grafton in 1549 intending to add it at once to the Prayer Book? He may have refrained from so doing because of the controversy it was bound to cause and it was not properly published until 1550 although in limited circulation." Worldcat. The first Book of Common Prayer including the Ordinal was derived from several sources, first and foremost was the Sarum Rite, or the Latin liturgy developed in Salisbury in the thirteenth century, and widely used in England. Two other influences were a reformed Roman Breviary of the Spanish Cardinal Quiñones, and a book on doctrine and liturgy by Hermann von Wied, Archbishop of Cologne. The Act of Supremacy 1534 declared Henry VIII to be the supreme head of the Church in England. Despite a formal break with the Papacy, the Church of England continued to use liturgies in Latin throughout his reign, as it always had. However, once Henry died and Edward VI attained the throne in 1547, very significant changes in the religious life of the country were made. A consultation of bishops met and produced the first Book of Common Prayer. It is generally assumed that this book is largely the work of Archbishop Thomas Cranmer. This book replaced the Breviary, Missal, Manual, Pontifical and Processional required by daily and yearly worship. It provided "The Common Prayer" to be used in services by the Church of England and "The Administration of the Sacraments". The Act of Uniformity 1549 established the "Book of The Common Prayer" as the only legal form of worship. This Ordinal was published separately and was immediately controversial provoking the first crisis in the Anglican Church between traditionalists and reformers. When Hooper was invited to give a series of Lenten sermons before the king in February 1550, he spoke against the 1549 ordinal whose oath mentioned "all saints" and required newly elected bishops and those attending the ordination ceremony to wear a cope and surplice. In Hooper's view, these requirements were vestiges of Judaism and Catholicism which had no biblical warrant for authentic Christians since they were not used in the early Christian church. He also declined the office of Bishop on these grounds. There ensued a lengthy debate between Hooper and Ridley that was initially won by Ridley. However Hooper's objections to vestments were accepted in the next and more radical edition of the Book of Common Prayer of 1552. This was however reversed in the first Elizabethan revision. The "Advertismment" bound with this Ordinal reinstates the use of Vestments. A very rare and most important work, no copy recorded in US libraries.*

STC, 16462. ESTC S103728. 2) STC 10032.5. ESTC S116403.

19. BOOK OF COMMON PRAYER. *The booke of common praier, and administration of the Sacramentes, and other rites and ceremonies in the Churche of Englande (with) Fourme and maner of making and consecratyng, bisshops, priestes, and deacons*

London, In officina Richardi Iugge, & Iohannis Cawode, 1559

£19,500

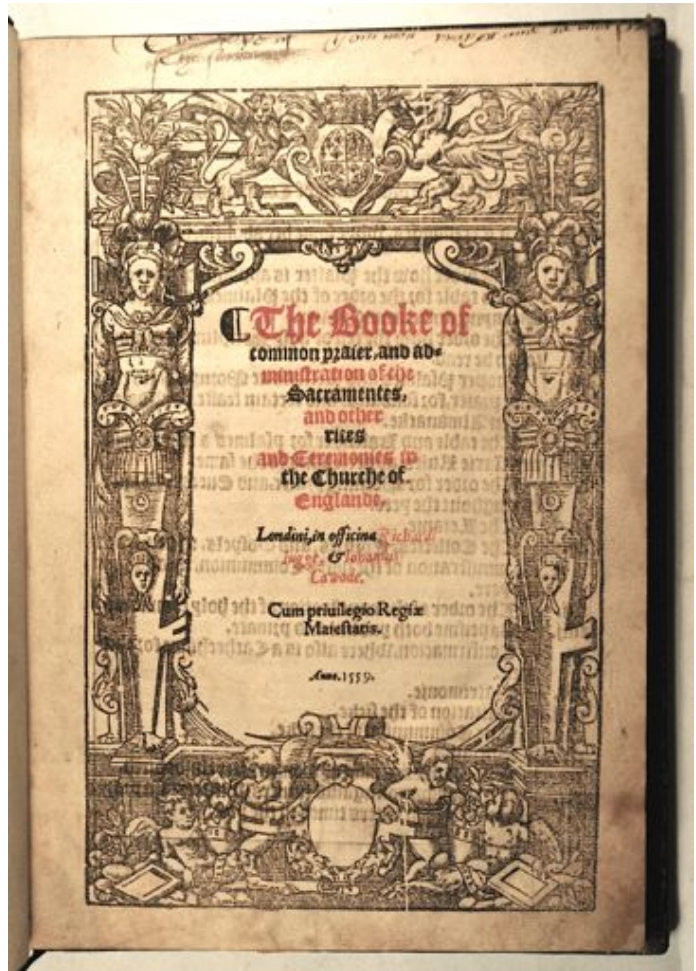
FIRST EDITION thus. Folio 162 unnumbered leaves. A<sup>12</sup>, B<sup>6</sup>, A-K<sup>8</sup>, L<sup>10</sup>, M-N<sup>8</sup>, O-P<sup>10</sup>, 2A<sup>8</sup>, 2B<sup>10</sup>. Black letter. Title in red and black within woodcut border with royal arms at head, putti and blank arms below, repeated on title of ordinal (McKerrow & Ferguson 68) woodcut printer's device on verso of last leaf of both parts, woodcut head and tail-pieces, woodcut historiated, white on black crible and floriated initials in various sizes, Calendar printed in red and black, slightly later autograph of John Nemes with inscription on verso of last. Light age yellowing, title-page and first leaf with marginal repairs, light mostly marginal water-staining in places, the odd mostly marginal ink spot or mark. A very good copy, in late eighteenth century straight grained blue morocco, covers bordered with a single gilt filet, spine with raised bands gilt in compartments, fleurons gilt at centres, inner dentelles gilt, all edges gilt, covers and extremities scuffed in places.

*Exceptionally rare and important first re-edition of the Book of Common Prayer brought about by the accession of Elizabeth I and the restoration of the Anglican Church after the six-year rule of the Catholic Queen Mary. This Prayer Book of 1559 was the third revision. It was in use much longer than either of its predecessors, nearly 100 years, until the*



Long Parliament of 1645 outlawed it as part of the Puritan Revolution. It served not only the England of Elizabeth I, but her Stuart successors and was the first Prayer Book used in America, taken there by the Jamestown settlers in the early 1600's. This was a conservative revision of the 1552 edition, with the effect of making it somewhat less "Protestant". Some of the changes made included: dropping the very last rubric in the Communion service, called the "Black Rubric", which had sought to assure that kneeling during Communion did not in any way imply worship of the elements; combining the two versions of the sentences used for administration of the elements during Communion from the previous two Prayer Books; dropping prayers against the Pope from the Litany, and adding a rubric to Morning Prayer prescribing the use of traditional vestments. The book remained controversial; the Act of Uniformity of the same year, giving statutory force to the Prayer Book, passed through the House of Lords by only three votes. It made constitutional history in being imposed by the laity alone, as all the bishops, except those imprisoned by the Queen and unable to attend, voted against it. The conservative nature of the changes made to the Book of Common prayer underlines the fact that reformed principles were by no means universally popular – a fact that the Queen herself recognized. This book replaced the Breviary, Missal, Manual, Pontifical and Processional required for daily and yearly worship. It provided "The Common Prayer" to be used in services by the Church of England and "The Administration of the Sacraments". John Cawood had been made Queen's Printer in July 1553 and not only printed many of the key documents in Mary Tudor's attempts to restore Catholicism, but was also given authority to seize prohibited books. However, his association with Mary did not signal the end of his career, on the accession of Elizabeth I as he and Richard Jugge were named joint royal printers. A very good copy of this exceptionally rare work.

STC 16292. ESTC S111841.



#### NEW AND EXPANDED EDITION

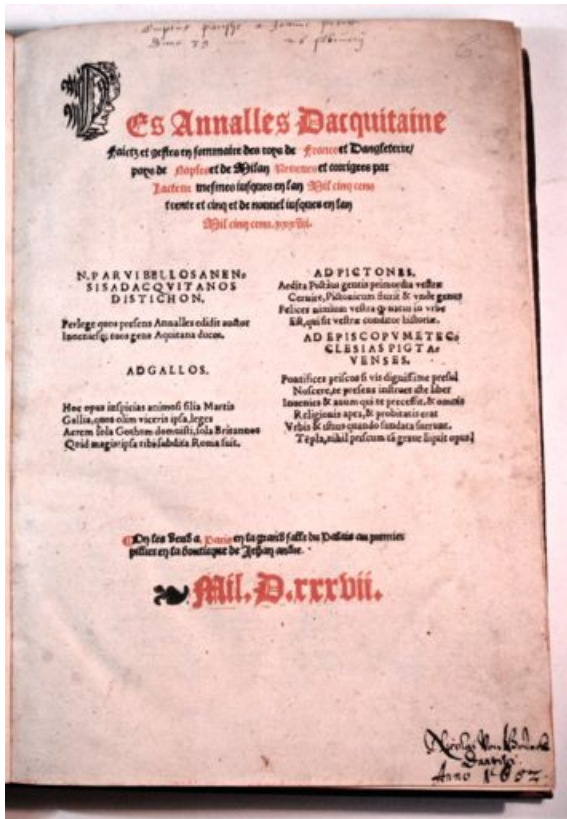
20. BOUCHET, Jean. *Les annales Dacquitaine faictz et gestes en sommaire des roys de France et Dangleterre, pays de Naples et de Milan. Revues et corrigees par lacteur ... et de nouvel iusques en lan Mil cinq cens xxxvii*

Paris, Jehan André, 1537

£4,250

Folio. ff. [10] CXCIX. Lettre bâtarde, t-p in red and black, white on black floriated initials plus one large criblé and one grotesque. Ms ex-libris on upper margin of t-p in English hand "a Joanne Prentt", recording the book's purchase in Paris in 1539 and of "Nicolai Von Bodeck Dantzigi Anno 1652" in lower margin, C19 armorial bookplate of a Marquis on pastedown. A very good clean copy in C17 mottled calf, upper joint cracked at head. Spine gilt in compartments, red morocco lettering piece, edges speckled red, old Quaritch collation note in pencil at end.

*Unrecorded new and expanded edition of Jean Bouchet's most important work continued up to 1537, though similar printings can be found by Richard du Hamel, Jehan Macé, Sergent Pierre, Guillaume le Bret and A Girault. Jean Bouchet (1476-1555(?)) was a public prosecutor at Poitiers and writer of the «Grand rhétoriqueurs», a literary movement supported by Louis XII's court. Jean d'Auton, abbé d'Angle and Louis XII's historiographer and poet, taught him poetry and instilled in him the taste for history. Bouchet was close to the important La Tremoille family and became a member of Anne of Brittany's court at the request of the Duchess de la Tremoille, Gabrielle of Bourbon. However he is really remembered now more as a historian than as a poet. After eight years of research in all Poitou and having recorded Louis II La Tremoille's recollections of the reigns of Charles VIII, Louis XII and Francois the First, he published the first version of his "Annales d'Aquitaine", the first historical work about a French province. It is a valuable text for the history of Aquitaine and of France but for English history as well, with their long involvement with the Duchy of*



Guyenne. The author continued his work until the end of his long life in 1557, the last corrected edition was published the day after his death.

It seems that booksellers often changed the t-p but the colophon, collation and the printing date stayed/are the same. In these editions the last leaf is often cancelled, maybe to conceal the device of another printer. The present edition was unauthorised and the addition up to 1537 were not by Bouchet, who warned his readers against them in the fourth edition of 1545. "« Au commencement de l'an mil cinq cent trente cinq, les présentes Annales d'Aquitaine furent imprimées a Poitiers pour la troysiesme fois. Depuis et l'an mil cinq cents quarante, aultre imprimeur que le mien, les a imprimées a Paris pour la quatriesme fois ; et continue mon histoire sans moy, iusques audict an mil cinq cents quarante en mon nom : qui est crime de faulx, me supposant contre vérité ce qu'ils ont continue estre de mon ourage, combien que ce soyent choses triuiales et non sentans l'histoire. »

Nicklas Von Bodeck was probably the mayor of Dantzic between (1664-1675) and author of "Sehnliche Klage des Nicolai von Bodeck über dessen Tochter Barbara. Danzig 1653 "and "Auf das Ehrenfest des Nicolaus von Bodeck und Coustantia Giesen. Danzig 1648". Sadly we have not located John Prentt.

For eds. by other printers see: BNF, Index Aureliensis, V.; Brunet, Supp. I, 161.

NOT IN STC

21. BRADSHAWE, Nicholas. *Canticum evangelium summam*

London, John Norton for Robert Bird, 1636

£9,500

8vo, pp (iv) 48 (ii) lacking initial blank. Roman letter, decorative woodcut on t-p, woodcut initial & typographical ornaments, water stain to upper outer corners, mostly marginal and quite light, a little browning towards gutter on some ll. A good copy in contemp limp vellum, two panels ruled on covers, inner containing central ornament, all gilt.

So far as we can tell the unique copy of the 1636 issue or edition of Bradshawe's only published work. Two other 'copies' are recorded, both apparently dated 1635. The Harley copy now in the BL but comprising the t-p only and the Huth copy, subsequently Edward Almack's, now lost. Accordingly the present copy seems to be the only surviving example of the text. Bradshawe (fl. c.1635) was a fellow of Balliol College Oxford and connected to Sir Arthur and Lady Margaret Mainwaring to whom the work is dedicated. Sir Arthur was a well-known figure at the Court of James I and a favourite of Prince Henry, becoming Lieutenant of Windsor Forest as well as a member of Parliament. He was the lover of Anne Turner, hanged in 1613 for her part in the Overbury murder. About Bradshawe nothing more seems to be known and this little book of neo-Latin verse based on extracts from the Gospels is similarly unnoticed by the bibliographers. Why it has not survived is a mystery worthy of scholarly investigation.

Not in STC. see STC3533.5 for the 1635 issue. No copies in U.S. T-p only at B.L; one previously known copy 'lost'.







WITH AN ILLUSTRATION BY JOHN SCOTTOWE

22. BREVIARY FOR ROMAN USE. *Decorated manuscript on vellum with three illuminated initials,*

Northern Italy, probably Lombardy or Ferrara, c.1440-1450

£39,500

132 x 92 mm, 221 leaves + 1 flyleaf at front and back, complete, I-XVII<sup>10</sup>, XVII<sup>8</sup>, XVIII-XXI<sup>10</sup>, XXII<sup>10</sup>-1 (lacks 1 blank), XXIII<sup>2</sup>+3, justification 75 x 60 mm, ruled in blind lines for two columns of 30 lines, in a very regular, tiny and experienced hand with many abbreviations in a Southern Textualis in two sizes; catchwords. Rubrics red, versals touched in yellow, two-line initials alternating in red and blue, most of which with penwork decoration. 3 illuminated initials: 1 figured nine-line initial F (fol. 1) with full border in the margin consisting of a four-sided bar around the text and flowers, birds, parrots, spray, pollen and tendrilled hairlines, 1 seven-line initial P (fol. 25), 1 five-line initial D (fol. 166v). The opening of fols. 166v-167 was enhanced with a charming and captivating decorative grotesque of St Michael and the Dragon in monochrome green tones. The underlying pen and ink drawing is very accomplished and made to appear as if part of the original decoration. Very clean and wide margins, prickings still visible in upper and lower margins, fine parchment, very few stains or darkening of vellum, overall crisp condition, illumination in fine condition as well, the green dragon a very little flaked. Modern calf, blind tooled, one clasp.

*Incipit: "Incipit in nomine domini breviarium usum consuetudinem romane curie in primo sabbato de adventu Ad vespas Capitulum// Fratres scientes quia hora est ...", beginning of the ecclesiastical year on first of advent Explicit: "Et posui seyr [sic] montes eius in solitudinem et hereditatem eius in drachones deserti. Explicit dominicale officium tocius anni", verse from the daily proper of the mass. The manuscript contains the Proprium de tempore, the temporal of the Roman breviary with no further local specifications. The rubrics mark the beginnings of liturgical sections and sometimes give notifications for the day. Both the neat script and the very thin high quality vellum suggest it was intended as a portable reference tool, perhaps for a wealthy priest or scholar. The three initials mark the beginning of the ecclesiastical year in advent, the liturgy for the Nativity of Christ "Primo tempore alleviata est terra zabulon ..." and the opening of the liturgy for Pentecost "Deus qui hodierna die corda fidelium ...". The decorated initials, the first with a portrait of St Paul, including the border decoration on the first folio, link the manuscript to northern Italy. The blue and green acanthus leaves springing from the initials, the form and design with sprouting buds and green leaves on top, the mauve corpus and the burnished golden grounds argue for a workshop outside the centres of book illumination of Ferrara or Milan around 1450. In the absence of a calendar, the litany and the sanctoral, the painted decoration and its style are the only indicators to location and date. Our artist might have been a follower of masters like Giorgio d'Alemania, who was active in Ferrara between 1441 and 1462, in Modena around 1476.*

It is interesting to note that the liturgy of Pentecost, doubtless a major feast day, is enhanced with an illuminated initial (fol. 166v), rather than Easter Sunday, which is regarded as the most important feast of the ecclesiastical year. And while the encounter of St Michael with the dragon would have matched the symbolism of the Resurrection, as Christ had vanquished the powers of the evil in rising from the dead, it seems a bit out of place in connection with Pentecost. This extraordinary marginal decoration must have been added to the manuscript at a point when the liturgical function of the book was not its prime purpose. The well accomplished combination of spiralling floral ornament and the animated form of dragon and human figure, one almost emerging from the other, evokes the spirit of the Italian baroque, as it is found, for example, in Polifilo Zancarli's and Odoardo Fialetti's so-called 'Vertical Grotesques'. A series of ornament etchings at the British Museum and Harvard Art Museum and was published in Venice between 1600 and 1630. (Many of his



grotesque designs can be browsed on the website of The Metropolitan Museum of Art). The playfulness of the design could well point to the early 17th century. On the other hand, there is a very striking similarity with a particular dragon from a late Renaissance calligraphy book, now in the Newberry Library at Chicago: Wing MS ZW 545.S431, letter S. This was written in England in 1592 by John Scottowe, who died in 1607. Our dragon is astonishingly similar to one there, its form only slightly adjusted to the marginal space it covers in the present manuscript. Without knowing the precise provenance, it is impossible to prove how a pattern from a late 16th-century English calligraphy book found its way into a mid-15th-century Italian breviary, but this motif with only slight variations was known before 1600, and almost certainly added at that date. Either the model of this dragon was very widespread, or the manuscript was once in the collection of an English calligrapher. The green and blue monochrome tones

of the modelling hint at an artist who intended to somehow 'medievalise' his work and perhaps adjust it to the period of the manuscript. The colouring is typical neither for the 17th nor 15th century.

Provenance: The original provenance is hard to establish as the breviary does not include a calendar or a litany. Moreover, it seems to be complete without the sanctoral. The very few annotations usually only amend the text, but do not profile an early owner. A number in pencil on the front pastedown 128/12954 [47905] is from a German private collection.

#### 'CORRECTED AND AUGMENTED BY THE AUTHOR'

23. BURTON, Robert. *The Anatomy of Melancholy*

Oxford, for Henry Cripps, 1624

£2,950

Folio, 326 unnumbered ll. a-g4, h6, A-Z4, Aa-Zz4, Aaa-Zzz4 Aaaa-Dddd4. Roman letter, italic side notes, arms of the university woodcut on t-p, woodcut ornaments. Blank upper outer corner of t-p repaired not affecting text, price 3s 6d in C18th hand above, probably that of John Pither M.P., his ms ex libris on blank verso, earlier one inked over, beneath. Neat repair to upper fore-edge of first and last few ll., the occasional little finger or rust mark. A good, clean copy in handsome crushed natural morocco, spine and cover borders gilt, by Lloyd, c.1900.

Second edition, 'corrected and augmented by the Author', as indeed it was, though his name appears nowhere in the book. In fact Burton revised every edition published during his lifetime. This was also the first folio edn., the format in which the work became typified and celebrated. *The Anatomy* is divided into three partitions, which are subdivided into sections, members, and subsections. Prefixed to each partition is an elaborate synopsis as a sort of index (there is a full index at the end), in humorous imitation of the practice common in books of scholastic divinity of the day. Part I deals with the causes and symptoms of melancholy, its species and kinds, part II with its cures, part III with the more frivolous kinds of melancholy and part IV with love melancholy and religious melancholy, with some moving sections on the 'Cure of Despair'. It was one of the first works in English to consider in depth human psychiatric problems, of which it shows considerable understanding, and was an immediate bestseller, encompassing all the charm, humour and learning of the age. As a work of literature it has something in common with More's 'Utopia', Rabelais and Montaigne, and like these exercised a considerable influence on the thought of its own and later times. Dr Johnson said it was the only book that took him out of bed two hours earlier than he intended, 'Tristram Shandy' was penetrated with it, Charles Lamb modelled his style on it and Milton gathered hints from the verses prefixed to it. Although humorous, on every page is the impress of a deep and original mind. Burton never travelled abroad, and hardly outside Oxford, but he was fascinated by geography and cosmography and there are numerous references to foreign lands, especially the Americas. To live in the right part of the world for one's humours, Burton rightly held, was one of the best ways of avoiding melancholy. Burton was also a serious scholar and a great bibliophile; most of his collection is now in the Bodleian.



STC 4160. Lowndes I 328. Pforzheimer p121 'all early editions are of interest textually', Printing and the Mind of Man 120 (1st edn). Madan I 120:3. Alden 624/30. Norman 381 (1st) 'the classic study on depression'. Osler 4625, 'A great medical treatise'. Heirs of Hippocrates 252 (this edn.) 'Almost half of the thousand references to other authors are medical'. Wellcome I 1161.



24. CAPOBIANCO, Alessandro. *Corona e Palma Militare di Arteglia*

Venice, Giovanni Antonio Rampazetto, 1598

£12,500

FIRST EDITION. folio, ff. [iv] 58. Roman letter; woodcut portrait of the author in his study with military apparatus on title-page, woodcut historiated initials, 95 woodcut illustrations in text, printer's woodcut device on verso of last. C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to first three ll, seventeenth-century inscription "Sutton Place" on flyleaf. Small ink splash to blank lower outer corner of t-p, title and verso of last fractionally dusty. A fine, crisp, very well margined copy (some fore-edges untrimmed), in high quality contemporary English tan calf, spine with raised bands gilt in compartments, covers gilt and blind ruled to a panel design, fleurons gilt at corners, gilt arabesque lozenge at centres, spine slightly worn at head and tail.

*A fine copy of the first edition of this important, rare and profusely illustrated work by Capobianco, Captain of the Bombardiers of the city of Crema, that brings together all the technical advances in artillery in the C16, dedicated to Antonio Prioli (future Doge of Venice) and Lunardo Rossetti. By the middle of the 16th century Italian theorists and*

military architects had perfected the bastioned system of fortification and the Italian method was an admired standard throughout Europe. "During the sixteenth century the emphasis shifts south of the Alps. And after 1550 Italian military writers dominate the field to the point of monopoly." (Horst de la Croix, 'The Literature on Fortification in Renaissance Italy'.) The use of cannons against these new bastioned fortresses required new tactical thinking, which Capobianco elaborates in this work. A veteran of many campaigns in both Italy and the Low Countries he was an expert gunner, though like many of his colleagues he was not a literary man, and his versatility and inventiveness are best shown by his plans and designs. A skilled bombardier, he presents the reader with a sweeping survey of the aims and techniques of artillery around the turn of the C16, starting with the technical use of cannon, their various types and specific purposes, the comparison of modern and 'antique' cannon, their manufacture, sighting etc. He then moves on to the tactics of artillery in defense and attack, the placement of cannons, their transportation, storage and the storage of munitions, the use of rockets and fireworks, and finishes with a brief but insightful description of 'modern' fortification, and bastion techniques.

The binding of this copy is identical in style, with the same central arabesque tool, to a book bound for Thomas Knyvett c. 1610, see David Pearson, *English book binding styles 1450-1800*, page 9, fig. 1.3. Sir Thomas Knyvett (1539-1618), barrister, of a leading Norfolk family with estates in Lincolnshire, Suffolk, Staffordshire and Yorkshire started to build his splendid collection after the first flood of books and manuscripts from the monastic libraries. At his death his library numbered approximately 1,400 titles and 70 manuscripts on various subjects, as recorded in his library catalogue now in Cambridge University Library, which also received much of his collection in 1715. Favouring original texts, he became proficient in many languages, nurturing a particular love of Italian, owning at least 80 Italian books. Never a very rich man, the size of his library is extraordinary for the period, and it is likely that many of his books were obtained second hand. This binding is typical of those bound for his collection.

Sutton Place, built in 1530 for Sir Richard Weston, is celebrated as a pioneer of the Renaissance style in England, an early Tudor House, innovative for the symmetry of its design and its Italianate terracotta decoration. It was later the home of J. Paul Getty.

Not in BM STC It. Index Aur. 131.683. Riccardi I, 232. Cockle 673.



25. CAROSO, Fabritio, *Il Ballarino*

Venice, Francesco Ziletti, 1581  
£12,500

FIRST EDITION. 2 pts. 4to. ff. [viii] 16 184 [iv]. Italic letter, occasional Roman. Ziletti's star device on both t-ps, Caroso's engraved portrait on B4v, 22 full-page engravings (6 repeats), large woodcut initials and ornaments, musical scores. First t-p sl. dusty with hole expertly filled (no loss), one corner missing (p. 78 - no loss), sm. marginal wormhole towards the end, a couple of very light marginal spots, sm. C19th armorial bookplate on pastedown. A very good, clean, unsophisticated copy in modern limp vellum.

First edition of this beautifully illustrated manual - one the most important works detailing late Renaissance Italian, French and Spanish courtly dance. In it, dancing master Caroso describes fifty-four steps, provides rules for style and etiquette, and illustrates specific choreographies for eighty dances fashionable at the time, most of them designed for one couple and each provided with appropriate music notated in Italian lute tablature. Divided into two 'Trattati', both dedicated to Bianca Cappello De' Medici, Grand



*Duchess of Tuscany, the manual opens with various poems on the dedicatee and Caroso, and with his letter to the reader, in which he praises the art of the dance and says that he has been practising it for the past twenty-seven years. Next come Caroso's finely engraved oval portrait at the age of forty-six, here in a particularly clear impression, framed by a scrollwork border containing Caroso's arms and two half-satyr, half-angel female figures at the sides [repr. Mortimer, cit. infr.]. The first treatise comprises fifty-four rules on, i.a., bows and curtsies, fast and large steps, jumps and partner changes, how to wear cape and sword, how a graceful lady should return to her chair after the dance, etc. The second treatise explains in detail eighty dances, each dedicated to one of the most illustrious ladies of the time, including: Margarita Gonzaga d'Este, Duchess of Ferrara; Leonora d'Austria, Duchess of Mantua [repr. Mortimer, cit. infr.]; Lucretia d'Este della Rovere, Duchess of Urbino; Felice Orsina Colonna, Duchess of Tagliacozzo and Paliano and Vice-Queen of Sicily; etc. The fine engravings by Giacomo Franco show the correct position of the body and limbs at different stages in the measure, the manner of holding hands [repr. Mortimer, cit. infr.], how to make a reverence, etc. They are full-length representations of ladies and gentlemen wearing costumes of the period rendered in great detail. The book ends with an index of the rules and of the dances. Marco Fabritio Caroso da Sermoneta lived in the second half of the C16th and died in 1605. Giacomo Franco (1556-1620) was a relative of the famous Giovanni Franco and a pupil of Agostino Carracci. Such copies as now appear in the market are generally thoroughly cleaned, resized etc. It is rare to find one, as here, in its original state.*

BM STC p. 151. Adams C 755. Brunet I p. 1594 'Livre rare et recherché'. Graesse II p. 53. Fontanini II p. 461. Gamba 1294. Mortimer -Harvard It. C16th 106. Lipperheide II 3055.

26. CASAS, Bartolome de las. *Tyrannies et cruautez des Espagnols, commises és Indes Occidentales, qu'on dit le nouveau monde.*

Rouen, J Cailloué, 1630

£2,250

4to. pp. [xxii] 214. Roman letter. Title page in red and black, historiated initials, grotesque and typographical head and tailpieces and typographical ornaments, ms ex dono from the son of Augustin Charles de Boisguilbert Le Pesant, from the sale of his library at the Chateau of Pinterville at his death in Feb 1856, interesting anonymous acquisition note in French on fly, dated 1863. Light age yellowing in places. A very good crisp copy, in contemp. vellum recased, remains of ties.

*Second separate edition of this important French translation by Jacques Migrode, first published in 1582, of great influence in spreading the work of Las Casas to France and Northern Europe; a fundamental text in the history of the Spanish conquest, and in establishing the rights of indigenous Indians. Las Casas was the first great historian of the New World and famously argued the humanity of indigenous Americans and African slaves in the Valladolid debate of 1550-1551, against the counter-arguments of Juan Ginés de Sepúlveda. While a boy in 1493, he witnessed the return to Seville of Christopher Columbus after his first voyage, and later the same year Las Casas' father Pedro and several of his uncles embarked for the New World as members of Columbus' second expedition. With his father, Las Casas emigrated to the island of Hispaniola in 1502 under Nicolás de Ovando, and witnessed the brutalities committed against the Tainos. He played a significant historical role as an eyewitness to one of the most important eras in history as he made an abstract and copy of the diary Christopher Columbus kept of his voyages and incorporated much of Columbus writings, diary and log in his own history. Today, both the Columbus diary as well as the copy have disappeared but Las Casas' abstract survived. His work is a primary source for the early period of Spanish Colonialism. In 1550 he took part in official debates on the Indian question and used this opportunity to prepare a series of nine essays that subsequently appeared in Seville in 1552 and 1553. With their wide ranging indictment of Spanish atrocities, they had an immediate impact in Europe. They were widely translated and frequently reissued, especially in anti-Spanish contexts. "Translations were a primary means for the French and the English of learning from the Spanish. Although the work of Las Casas is the central example of a translated text, many translations affected England and France in their rivalry with Spain. The translation of empire and the translation of study, narrative and technology coexisted. The revolt of the Netherlands provided a background to the typology of Spanish cruelty in the new world and in the Netherlands that is best exemplified in Cloppenburg's volume (including Migrode's translation of Las Casas), 'Le miroir De la Tyrannie Espagnole Perpetree aux Indes Occidentales' (1620). It is quite possible that Jacques de Migrode, the translator of Las Casas, was Flemish. These groups were using the texts of Spaniards, like Las Casas, and of others like Benzoni, who worked in the Spanish colonies, as testimony of Spanish cruelty." Jonathan Hart 'Shakespeare and His Contemporaries.'. Las Casas became Spain's witness against itself. The critique was particularly powerful because Las Casas was not only a master of philosophy and logic, he was an acute observer who reported on the situation of the Indians in an immediate and persuasive style. The work of immense significance, both for its immediate effect in reforming the Spanish colonial system, and as an extremely early example of European concern with the human rights of indigenous peoples. It was his descriptions of the plight of the Indians that early modern Europeans remembered.*

BM STC Fr. C17th. C375. Sabin III 11272. JFB 630/42

NOT IN NORTH AMERICA

27. CICERO, Marcus Tullius. *Philippicae* [with] APHTHONIUS, *Sophista. Praeexercitamenta Fabula*

London, R. Pynson, 1520-1

£32,500



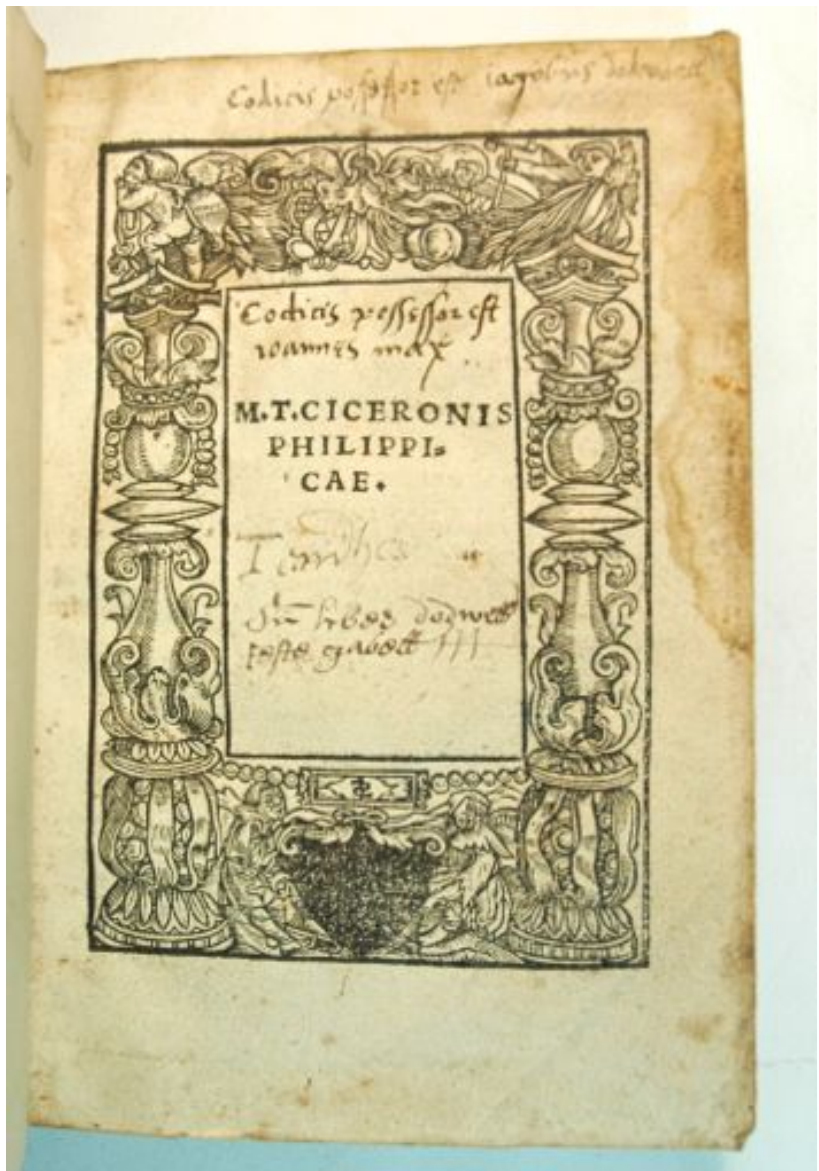
8vo. Two works in one. (1) ff. 137 (i.e. 138, misnumbered). Roman letter. Title within elaborate woodcut architectural border (McKerrow & Ferguson 9a) 'a compartment with two boys at upper corners; fanciful pillars at sides; below two men supporting a shield...in solid black'. The same border, with Pynson's device in shield, repeated on verso of final leaf. Large, 9-line, white on black floriated initials at the start of each section. Faint, mostly marginal dampstaining to the first couple of quires. A few near-contemporary ms marginalia, explaining vocabulary. Contemp. Latin ex libris of 'Johannes May' and 'James Dodwell' on t-p recto, on verso early ink drawing of two-headed man (Janus?) in a hat, a creature emanating from one mouth, contemp. ms in two hands beneath, the first noting acquisition of the volume, the second elaborating. (2) 24 unnumbered ll (a-c8). Roman letter. Title within elaborate woodcut border (McKerrow & Ferguson 1) 'a compartment of floral scrolls', cornflowers and daisies. Large and small white on black floriated initials at the start of each section. Contemp. schoolboy's Latin

acquisition note and pen portrait of Dodwell to verso of t-p. Mostly faint, entirely marginal dampstain throughout. Copious Latin and English jottings in contemp. English hand to verso of final leaf: 'liber domini Dodwell', 'liber domini caverham', 'in the name of the father of the sonne and the holy ghost'. Light age-yellowing. Very good copies in early limp vellum, recased, C19 eps.

*The first editions printed in England of both texts. Two exceptionally rare schoolboy editions of Cicero and Aphthonius, by the renowned printer Richard Pynson. Any note on Pynson is really unnecessary. He was the worthiest of Caxton's successors, printing works of the highest standard and finest execution, unusually favouring Roman type, many of Caxton's publications were his work typographically. The King's Printer, initially focussed on law, he was one of the first English printers to publish Classical texts. The common ownership inscriptions indicate that these works were first acquired at the same time, and have been together ever since.*

1) Pocket edition of Cicero's 14 speeches condemning Mark Anthony in 44 and 43BC. These speeches played an uncomfortable role in Cicero's downfall after the formation of the second triumvirate, which included Mark Anthony. After a period on the run, Cicero was eventually tracked down and murdered. They were highly valued amongst schoolmasters as exemplars of both Latin and rhetoric.

2) *First English edition of the Praeexercitamenta of Aphthonius, the elusive 4th century Greek sophist and rhetorician, a collection of short compositions on various topics designed for philosophical study, edited by Gentian Hervet. Beginning with the definition of narration, there follow i.a. discourses on roses, Thucydides, Hector and Achilles, and definitions of oratorical devices -*





*sententiae, confutations, laudations, accusations, allocutions, et al.*

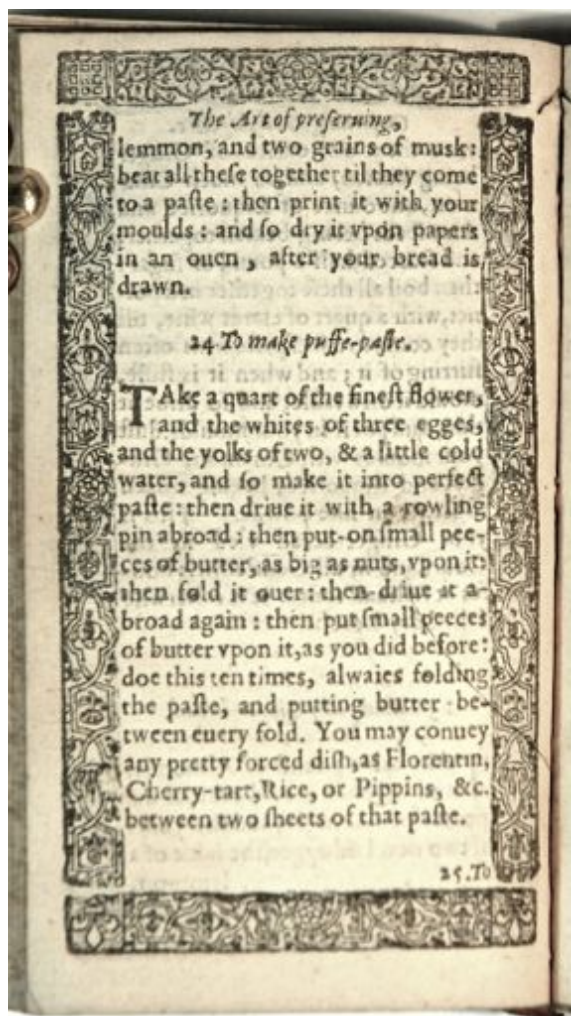
It has not been possible to identify the former owners. There is a John May of a credible date (d. 1598 - DNB), who was bishop of Carlisle, pleading poverty to save himself from taking his seat in the House. A James Dodwell was a 16th century Oxford woollen draper who rose to the position of Bailiff on Oxford Council.

We have not located any copy of either work in North America. In the British Isles they are recorded only at the BL and Cambridge UL, the latter both imperfect. Index Aureliensis adds none in Europe.

1) STC 5311. Lowndes 462. Not in Ames. 2) STC 699. Lowndes 55. Not in Ames.

28. [CLOSET] [with] PLAT, Sir Hugh. *A closet for ladies and gentlewomen. Or, The art of preserving, conseruing, and candying. ... Also diuerse soueraign medicines and salues for sundry diseases. [with] Delights for ladies, to adorne their persons, tables, closets, and distillatories; with beauties, banquets, perfumes and waters.*

London, printd [by H. Lownes] for Iohn Parker, in Pauls Church-yard at the signe of the three Pigeons, [with] printed by Humfrey Lownes, 1624 £4,750



12 mo. 1) 192 unnumbered pages. A-H<sup>12</sup>. 2) 192 unnumbered pages. A-H<sup>12</sup>. Roman letter, titles in Italic. First title and text of both vols. within ornate woodcut border, woodcut floriated initials and typographical headpieces, ms ex libris partly crossed out on first title, dated 1732. Age yellowing, light browning in places. Very good copies, unusually crisp and clean, in contemporary English polished calf, covers bordered with a double blind rule, spine with double blind ruled raised bands, extremities slightly worn.

A very good copy of these very charming, rare and important books of recipes of sweets, candies, preserves, alcoholic beverages, perfumes, cosmetics and personal decoration, both successful in their day; some of the recipes have survived to be in relatively common use 400 years later, in particular the various mixed alcoholic beverages. "Sir Hugh Platt wrote perhaps the most charming and well-written sweets recipe book of all, dedicated to the ladies of leisure who were his target readership. The art of preserving and candying fruit had by this time become a ladylike diversion as well as a professional business -- due to the high price of imported sugar, sweets were still an expensive luxury enjoyed only by a few. Among Sir Hugh's recipes is a way of candying rose petals on the bush by pouring syrup over them and letting them dry in the sun. His dedicatory poem,... is a useful inventory of sweets in favour in the 16th and early 17th century, including sucket (candied lemon and orange peel) and marchpanes: a type of hard marzipan modelled into diverse shapes for the table, and not always edible." British Library. 'Delights for Ladies' was one of several works which Plat published in the genre of how-to books, or books of secrets. It was one of the earliest, if not the first, cookery and household recipe books. Plat divides the work into three parts, "the arte of preseruing", "secrets in distillation" and "cookerie and huswiferie". His interest in the subject was in part derived from his interest in preserving food for the navy and he dwells at some length on keeping meat in brine at sea, including a recipe for

keeping orange & lemon juice for a year. "The reader is left in no sort of doubt about what went on in the Elizabethan kitchen, and few could put the book down without some regret for the passing of those most leisurely days. ... It is not surprising that some of these have survived in single copies only, and some have probably disappeared altogether ... Most surviving copies are pretty grubby and often incomplete." Bent Juel-Jensen, 'Some Uncollected Authors XIX', *The Book Collector*. Many bibliographies have attributed the 'Closet' to Sir Hugh Platt, as the anonymous 'Closet' was often bound with Plat's *Delights*, but there seems little reason to suppose Plat allowed it to be sold anonymously and not take credit. The first part of the *Closet* concentrates on 'the art of preserving, conseruing, and candying' with additional recipes for syrups and banqueting dishes. The second deals with the medicines and salves needed for a household of the period. It is possible the manuscript of 'A Closet' was written by a literate woman, intended for her household and personal use. The work was entered into the Stationer's records in 1602, so it appears that the Elizabethan manuscript may have been acquired and then remained in the printer's office for years prior to publication. The work does not deal with the day-to-day cookery of a household. It provides the recipes for making those very special banqueting sweets of sugar, pastes, and waters which were thought to be necessary for special occasions and as suitable gifts as well as cosmetics e.g. for the preservation of a white complexion. The second section is substantial, giving a variety of remedies for medical conditions, diseases, acquired ills like worms and pests, and accidental conditions like broken bones. It also

clearly represents another manuscript, probably from a different household. These medical recipes for dealing with burns, piles, worms, collick, sores, toothache, "for the pestilence," laxatives, menstrual problems, falling sickness, and mad dogges are written in a different style but do contain a few recipes for cookery and perfumes. These include a recipe for making fresh cheese, for the dessert known as snow, and an amusing recipe for King Henry VIII's perfume. 'The Closet' represents perhaps hundreds of similar manuscripts that were once kept and prized by English households which have largely been lost. Despite their contemporary popularity these works have survived in very few copies.

1) STC 5436.5 ESTC Citation No. S9147. (one location only at BL) Vicaire 183 "Rare et Curieux". (1618 edition). Bitting (under Plat) 373. Hull, 'Chaste, Silent and Obedient.' pp. 39, 40 & 159. Ferguson V p. 44. Not in Oberlé. 2) STC 19983.5 ESTC Citation No. S125837. (two locations only). Bitting 373. Vicaire under 'Closet' 183. "One of the early practical guides to include beauty hints and cosmetic recipes" Hull, 'Chaste, Silent and Obedient.' pp. 43, 194. Ferguson V p. 43. Not in Oberlé.

## A RARE AND CURIOUS CABALISTIC WORK

29. COLUMNA, Petrus Galatinus, *De arcanis catholicae veritatis, contra obstinatissimam Judeorum nostram tempestatis perfidiam: ex Talmud, aliisque hebraicis libris nuper excerptum... Epigramma hebraicum...*

Orthona, per Hieronymum Soncinum, 1518

£15,000

FIRST EDITION fol. ff. 311 [i]. Roman, Hebrew and Greek letter. 13 ll. within striking white on black woodcut borders of foliage and urns, white on black initials with strapwork background. Intermittent contemp. scholarly marginalia, occasionally extensive and some clearly cabalistic in content. Light marginal foxing, last leaf holed with loss of two letters, a good, clean, thick paper copy in vellum over bds. C1600, speckled blue edges.

A very rare and curious Cabalistic work from Gerson Soncino's short lived Orthona press, which produced four books, one of them in Hebrew. "Most interesting of all of these is the work of Petrus Galatinus, the Franciscan, 'On the Mystery of the Catholic Truth' [...] we find among [Gerson's] publications the ancient classics as well as Catholic publications [...] and most remarkable of all the book of Galatinus, which was not only Catholic but distinctly anti-Jewish in purpose, introduced to the public in Hebrew verses by the author or some apostate editor as a book filled with loveliness, expounding the secrets of the Talmud in which may be found the very foundation of Christian Messianism the unity of Father, Son and Holy Ghost [...]. The desire to find support in the Hebrew books for the doctrine of the Trinity arose out of the spread of Cabalism, a so-called science, through which Jewish mystics attempted to explain the mysteries of heaven and earth, and which had many Christian devotees, among them the famous Cardinal Egidio of Viterbo, who in this very year 1518 had assisted in the establishment of a Hebrew press in the city of Rome". [Amram cit. infr.] Galatinus (al. Columna) was a converted Jew from Apulia who in the present work, dedicated to the Emperor Maximilian no less, undertook the defence of Reuchlin for his interest in the Cabala and Jewish books. He explains that





*in times past the Cabala had been secretly and orally transmitted, though recent Jews such as the Rabbi Simeon had written about it lest it be lost entirely, albeit in veiled terms. Galatinus holds that the Talmudic tradition enables one to piece out gaps or corrupt passages in scripture. He also deals at length with the Tetragrammaton and the divine names, the rest of the book being concerned chiefly with the Messiah and the time of His coming. A remarkable and substantial work of Judeo-Christian mysticism of the esoteric kind which fascinated many of the Renaissance's most considerable minds. It is also a beautifully produced and very handsome volume.*

BM STC It. p.192. Manzoni 108. Amram pp. 124-6. Brunet II 1447 "Elle renferme plusieurs pièces qu'on n'a pas réimprimé." Thorndike VI pp. 445. (who had not seen a copy). Caillet II 4304. Not in Mortimer, Harvard C16 It., Sander or Essling.

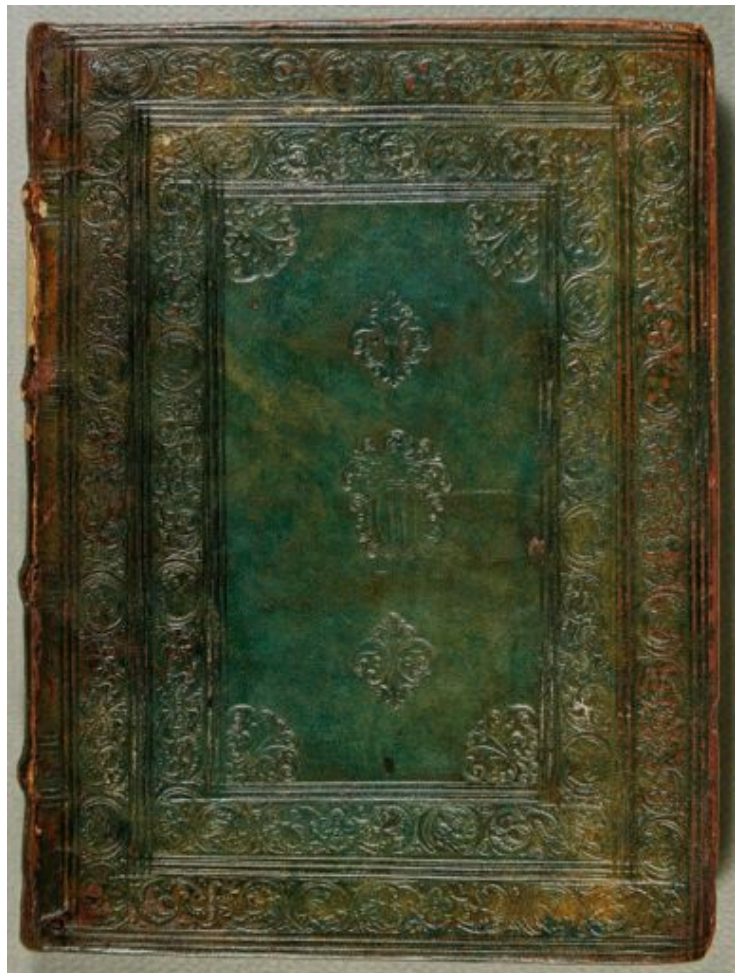
30. DANTI, Egnatio. *La Sfera di Proclo Liceo*. [with] *Trattato dell'Uso della Sfera*. Florence, Giunti 1573 [with] PICCOLOMINI, Alessandro. *Della Grandezza della Terra e dell'Acqua*.

Venice, Giordano Ziletti, 1561 £7,500

FIRST EDITION of first two works, second of the last. Sm. 4to. pp. [viii] 55 [i] 33 [iii] and ff. [iv] 43 [i]. Roman and Italic letter. Woodcut crowned globe with five Medici spheres on first t-p, woodcut sphere device on second, woodcut comet within baroque frame with putti device on last, Greek inscription from the Platonic Academy within ornamental frame preceding first text, woodcut initials and sm. diagrams throughout. Light age-yellowing, very light foxing to one gathering, a couple of sm. marginal ink spots, light thumbing in a couple of places. A very good, well-margined copy in contemp. Venetian green morocco, panel with sm. central arms, cornerpieces, within two foliate and tendril outer borders, all in blind, spine in five compartments, sm. blind decoration to each, sl. worn at head and tail, remains of paper label, speckled edges.

*Handsome copy of the first edition of Egnatio Danti's translation of Proclus' 'Sfera' and his companion treatise on the use of the sphere, and second edition of Piccolomini's treatise on the proportions respectively of water and dry land of the Earth. In C16 Venice, green dyed morocco was often used for presentation copies and other important gifts. Egnatio Danti (1536-86), referred to as 'Cosmographer of the Grand Duke of Tuscany' on these title-pages, was an outstanding scientist who taught at Pisa and Bologna, drew maps for Cosimo de' Medici, designed a number of astronomical instruments (two of which were set up in Santa Maria Novella, Florence), brought about the reformation of the Gregorian calendar after having detected a 11-day error; wrote the first book to be published in Italy on the astrolabe (1569), and was appointed Papal Cosmographer and Mathematician by Gregory XIII (1580). His translation of Proclus' 'Sfera', dedicated to Isabella de' Medici, opens with a two-page life of Proclus and contains long and detailed annotations, often flanked by diagrams, for each of the fifteen chapters of the book. It ends with a five-page essay on how to study the stars without using scientific instruments. Proclus (412-485), illustrious Neo-Platonic philosopher from Constantinople, was also a fine astronomer who expounded the division of the celestial sphere with modern accuracy. Danti's treatise on the use of the sphere is divided into thirty short chapters dealing with, i.a., how to make a sphere, determine the various positions of the sun and stars and the corresponding times of day and night, and study the Zodiac.*

*The proportions of water and dry land was a much debated topic of the time. Like Aristotle, Leonardo was convinced that the quantity of water exceeded that of the land, and that a great quantity of water was collected in caverns underneath the surface of the Earth. Piccolomini was one of the first scientists to maintain the opposite. In his fifteen-chapter essay he provides detailed explanations of why, from the antiquity, the amount of water on the Earth had been thought to exceed that of the land, followed by the exposition of his own revolutionary theory. Alessandro Piccolomini (1508-1578), a typical Renaissance polymath, wrote poems along with scientific, philosophical and legal works. An important scientific collection in a very attractive, quality contemp. binding, almost certainly Venetian. Both the Danti and the Piccolomini are also of interest as early Americana.*



BM STC It. C16th. : Proclus p. 541, Trattato p. 210, Piccolomini p. 513. Proclus with Trattato: Adams P 2137, Graesse V p. 454, Honeyman 2544, Houzeau & Lancaster 913, Riccardi I 391. 'Danti's annotations include refs to Columbus and the New World' Alden 572/54. Piccolomini: Graesse V p. 281, Houzeau & Lancaster 2493, Riccardi II 273, 'on lf 9 is a discussion of western discoveries and, on verso of lf 28, of New Spain, Yucatan, and Peru' Alden 558/36 on the preceding first edition (this edition not in Alden); this edition not in Cantamessa I 1213; not in Adams, Brunet or Honeyman.

31. DARIOT, Claude. *A briefe and most easie introduction to the astrologicall iudgement of the starres.*

London, printed by Thomas Purfoot, 1598

£4,850

FIRST EDITION thus. 116 unnumbered leaves. A-V<sup>4</sup>; [A]<sup>2</sup> B-I<sup>4</sup> K<sup>2</sup>. Roman letter, some Italic. Large woodcut floriated initials, typographical head and tail-pieces, two full page woodcut volvelles (just trimmed at fore-edge), one page of woodcut pieces for the volvelles, uncut, woodcut astrological diagrams and tables, engraved early C19th armorial bookplate of Thomas Wynn on pastedown, 'Ric Par' in early hand at head of t-p.. Age yellowing, light browning in places, some leaves dusty and soiled in margins, title with restorations to blank corners, folding table backed with worm trail with loss of a few letters, trimmed a little close at head just touching a few running headlines. A good but well used copy in C18h calf rebacked.

*Rare second English edition of this popular introduction to astrology by the French Protestant physician Dariot (1533-1594), translated by Fabian Wither. The book contains two texts; the first is a revised and expanded translation of Dariot's original work, which includes a brief treatise on astrology or the use of astrological readings to judge the best moments to begin or cease an undertaking - as well as an extended account of the theory and application of horary astrology. It gives an explanation of its terms and a D.I.Y. guide "whereby everye man maye with small labour give aunswere to any question demaunded", "Howe to knowe whether a man shall obtayne that woman in mariage which he desireth", followed, somewhat less romantically by whether or not he shall enjoy her dowry; whether one shall obtain a sought for dignity or office, whether riches (and when), whether one has secret enemies, whether one should keep or*



*leave a servant, whether another is dead or alive. At the end a necessary table for computation of the planetary and magical hours of every day throughout the year; was added by the translator. The second book is the first edition of an original text on medical applications of astrology, written by G.C., an as yet unknown Englishman who also revised and expanded Dariot's text. Claudius Dariot was a noted French physician who practiced in the tradition of Paracelsus, divining medical treatments from astrological readings. His contribution to the development of astrological technique went far beyond medical applications, and this seminal text in horary astrology - using astrological readings to answer specific questions - was highly important in its day and still remains one of the principal authorities in its field. The volume is a comprehensive introduction to early astrological practice. The growth in the use of horary astrology by the increasingly wealthy merchant society of Elizabethan England and the Stuart period can be attributed, at least in part, to the availability of this English translation of Dariot, and certainly influenced England's most eminent astrologer, William Lilly. A rare and important work.*



STC 6276. Thorndike VI 105-6. Cantamessa 2065. Lowndes has later edn. only. Houzeau and Lancaster 5870 (Fr. and Latin eds. only).

32. DAVIDSON, William. *Oblatio salis sive Gallia lege salis condita. Tractatus salis naturam...explicans necnon mysticum ejus sensum...declarans, ad originem, institutionem et leges salicae*

Paris, J. Promé, 1641

£3,250

FIRST EDITION. 8vo. pp. (xii) 130. Roman letter. Woodcut initials, head and tail-pieces, "15 sols. Amicorum Antonii Davis" in early hand at head of t-p, bibliographical note in slightly later hand on fly, ms. shelf-mark on pastedown, occasional marginal annotations. Light age yellowing with some mostly marginal spotting, title slightly trimmed with loss of a few letters at outer and lower margins. A good copy in contemporary vellum over boards,

*First and only edition of this very rare and very curious work by the Scottish alchemist William Davidson, the first British professor of Chemistry. Davidson studied at Marischal College, Aberdeen, after graduation emigrating to Paris. He must have also qualified in medicine and pharmacy, possibly at Montpellier, as he subsequently practiced as a physician and apothecary. He was much in demand by the English and Scottish communities in Paris and numbered the English Ambassador and Thomas Windebank, son of the Secretary of State, among his patients. In 1644 a parliamentary decree forbade foreign physicians to practice in Paris but, with the help of Queen Henrietta Maria and his friend Francois Vautier, Davidson was appointed Physician to the King of France. Vautier was also Superintendent of 'Le Jardin du Roi', the Royal Botanical Garden of Paris, which opened in 1640, and Davidson was appointed to a new Chair of Chemistry there in 1647, though it is probable that he had held classes there for some years. John Evelyn, who attended a class in 1649, wrote: "I went to heare Dr. D'Avinson lecture in ye physical garden and see his laboratorie, he being Prefect of ye excellent Garden and Professor Botanicus." Davidson's textbook, 'Philosophia Pyrotechnica sev Curriculum Chymiatricus (1633 - 1635), was translated into French as Les Elemens de la Philosophie de l'Art du Feu ou Chemie (1651 & 1657) and was one of the earliest chemistry textbooks. Although Davidson was an alchemist, in theory, with religious and metaphysical conceptions, the practical aspects of his work describe many preparations from vegetable, animal and mineral sources and their medicinal applications which show that, in practice, he was a chemist. His interest in solid geometry also resulted in an interest in crystallography and a particular interest, or obsession, with salt. In this work "The Oblation of Salt, or France preserved by the Law of Salt" he refers to a "covenant of salt" quoting references from the Old Testament and talks at length about the medical and culinary properties of salt which he amalgamates with a discussion of the origins and history of Salic Law, the ancient French code that only allows for male succession. Salt was thought to be particularly valuable to the "fonctions masculines". He also gave lectures and practical demonstrations on chemical medicines such as antimonial, mercurial, and other drugs favoured by the Paracelsians. Later forced out of France he became physician to King John Casimir and Queen Marie Louise of Poland, as well as Keeper of the Royal Garden in Warsaw. We have been unable to find an indication as to the identity Anthony Davis of the t-p though his name indicates he was Welsh.*

BM STC Fr. C17 D185 p. 128. Ferguson I p.200. Not in Wellcome, Vicaire or Bitting. Worldcat records a single copy in the USA. Duveen records only other works by this author.

33. DAVIES, John. *Antiquae linguae Britannicae...ab illis Wallicae Rudimenta*

London, John Bill, 1621

£1,950

FIRST EDITION 8vo. pp [xxxii] 223 [ix]. Latin text in Roman letter, Welsh in Italic, a little Hebrew; no decoration or ornament. Round burn hole to one leaf of dedication with loss of a couple of letters, two ll a bit dusty. Light water stain to second half, mostly marginal but more extensive in a few gatherings. Ms exlibris on fly "Mor: Thomas Rhôdd Dafydd Fy - Mrawd - 1736". A generally good copy in contemp. calf, covers with gilt decorative border within double gilt rule, spine decoration gilt, repairs, particularly to lower cover.

*First edition of the most important and influential early Welsh grammar. "Dr John Davies published his grammar in 1621, the year after the appearance of the revised Bible, which is believed to be chiefly his work. The grammar represents the result of a careful study of the works of the bards. It was the first Welsh grammar to be based on an examination of the actual facts of the language of standard authors. Medieval bards are quoted in modernised spelling; in that respect, therefore, the work is not in the strict sense historical. But the author's analysis of the Modern literary language is final; he has left to his successors only the correction and simplification." J. Morris Jones, 'A Welsh Grammar Historical and Comparative', Oxford 1913. Indeed Davies' still remains a standard work.*

*Davies (1567-1644), one of the leading Welsh scholars of his day, educated at Jesus College Oxford, was rector of Mallwyll for 40 years until his death. Apart from the present work and his rôle as editor and reviser of the 1620 Welsh translation of the Bible, he edited the 1621 Welsh Book of Common Prayer, compiled a valuable Welsh-Latin, Latin-Welsh dictionary (pub. 1632), translated and adapted for Protestant use Robert Parsons' 'The First Booke of the Christian Exercise' (also 1632), and edited a Welsh Catechism and several other works published posthumously. We owe to him also the preservation of a significant body of Medieval Welsh literature; he was an assiduous copyist of earlier mss. For a new appreciation of Davies and the enduring significance of his work see 'Dr John Davies of Mallwyd: Welsh*

SENSATIONAL EARLY ILLUSTRATED AMERICANA

34. DE BRY, Theodor. *Americae Tertia pars memorabilem provinciae Brasiliae Historiam Continens*

Frankfurt, Mathew Becker for Theodore de Bry, 1592/1605

£19,750

Folio, pp.(ii) + folding map, (xiv) 295 (xvii), last blank. Roman letter, printed side notes. Title within elegant architectural border including native figures, splendid double page map, folding at head, of South and Central America and the modern southern United States, in best impression, engraved arms of the Emperor, the dedicatee and others, 46 fine engraved illustrations in text, half page or larger, depicting the voyages of discovery and the native peoples at war and peace. Further title-page with same border to Jean Lery's "Navigatio in Brasiliam Americae", constituting the second half of the text, further extensive illustrations especially of torture, executions and cannibalism; printed music and Indian song. Light browning due to use of poorish paper, marginal worm trails to some fifty odd ll., nowhere near text, a few edges strengthened. A very good, well margined copy in slightly later calf, gilt ruled, spine richly gilt, headband restored, later eps.

Second edition, first issue, of the Latin edition of Theodore de Bry's great work describing the discovery of Brazil and the most sensational of all early illustrated Americana. Comprising two separate narratives, the first is of two voyages made to Brazil in 1546-48 and 1549-55 by Johann von Staden, here in the Latin translation of Adam Lonicer. The second recounts the story of the Brazilian voyage of 1556-58 by the Frenchman Jean Lery translated into Latin probably by the author. The text concludes with two letters of Nicholas Barre concerning Brazil; he had been a companion of Villegagnon. The various parts are united by a valuable index. The content does not differ materially from the first edition though there are a few variations, notably that the Adam & Eve plate is omitted from page 144, which is blank. That omission was purposeful. Brazil was no longer being presented at the new Garden of Eden, but as a land of terror. Von Staden's accounts of his shipwreck on the land of the infamous Tupinambas had disabused Europeans of their belief that the inhabitants were the legendary dog men, but left them in no doubt that they were torturers and cannibals. De Bry's exquisite copper plates were all the more shocking for depicting these scenes of barbarity being perpetrated or serenely watched by old ladies, pretty naked maidens and charming children. "For his volume on Brazil [De Bry] fashioned striking engravings based on the woodcuts that had appeared in Staden's and Lery's texts and he presented the illustrations alongside the narratives. In contrast to the original works, where the image was subordinate to the text, de Bry's volumes featured the text as kind of backdrop for the image. The engravings are not only exceptional for their detail but also striking in size, being many times larger than the originals and often occupying nearly a full folio page. De Bry's illustrations for Brazil, especially those based on scenes of anthropophagy from Staden's book, were the most sensational to appear in his multi volume series; and its not surprising that they comprise one of the single most powerful iconographies associated with the discovery of the Americas." , D. Sadlier 'Brazil Imagined: 1500 to the Present'.

Lery was a more sympathetic and an observant visitor: "[His] account of a year spent living among the Tupinamba tribes of Brazil ranks among the masterpieces of early modern ethnography. The influence of Lery's book has extended from the sixteenth century essayist Michel de Montaigne to the twentieth century anthropologist Claude Levi-Strauss,





who arrived in Brazil with a copy of Lery in his pocket.", Norton, *Anthology of Eng. Lit.*

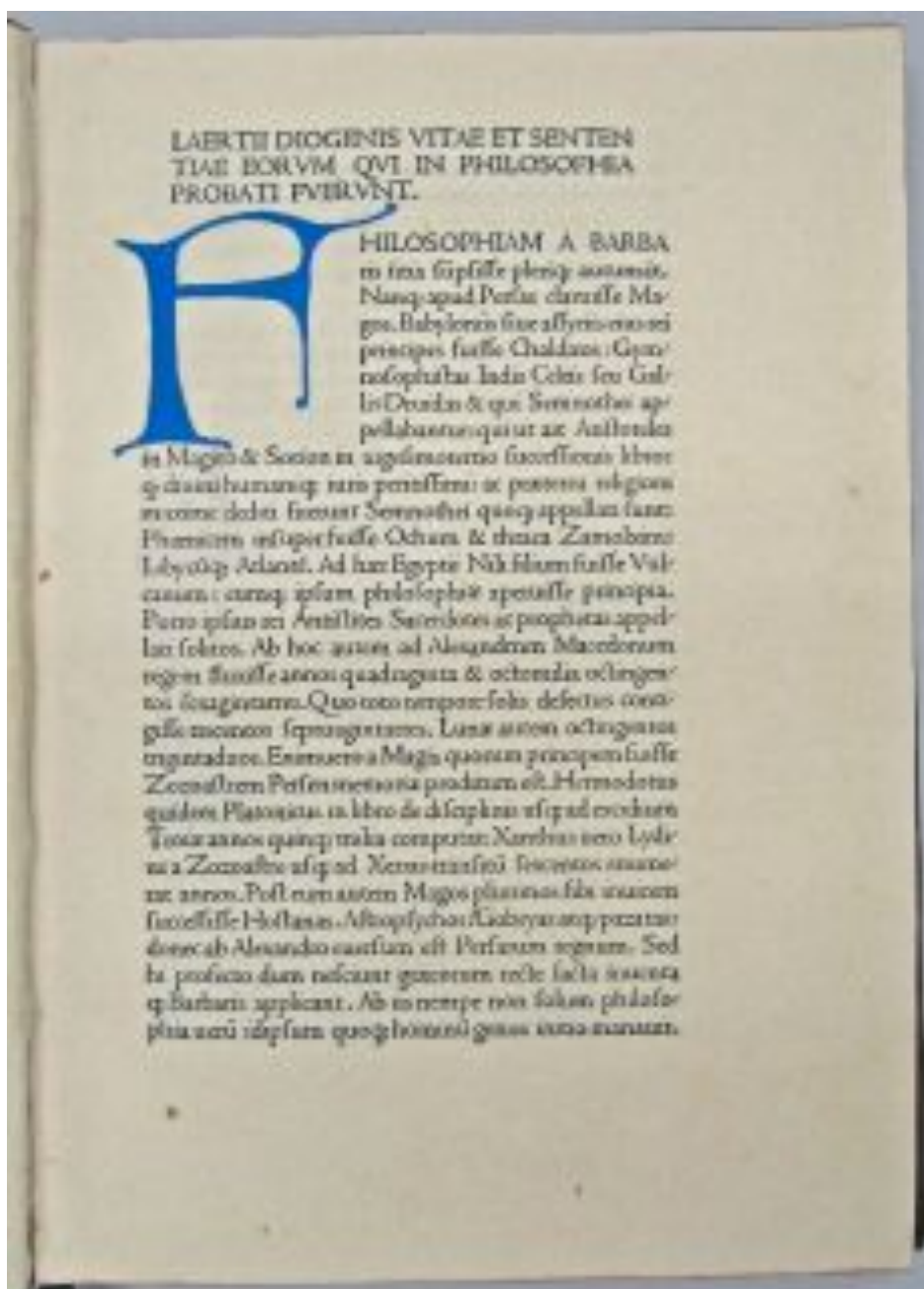
BM. STC. Ger. p.160. Sabin III pp34-35. Church 150. Borba de Moraes p.249. 'This third part contains the greatest number of accounts of voyages to Brazil.'

#### THE FOURTH KNOWN COPY

##### 35. DIOGENES LAERTIUS, *Vitae philosophorum*

Venice, Nicholas Jenson, 14 August 1475

£19,750



Sm folio, 186 ll unnumbered and unsigned [a11 b10 c-y8 z6], the eleventh leaf, blank, correctly cut away as it interrupts the text, final blank attached to rear e.p. Jenson's celebrated Roman letter, a little Greek, large ms initials in red and blue throughout, couple of very minor wormholes to first few ll., a little, elegant, contemporary marginalia. Small stain to upper inner blank corner of a few ll., last two gatherings with very neat old repair, occasionally causing slight dislocation of a letter but no loss, a very good, clean, well-margined copy on thick paper in early C18 French mottled calf, spine in seven compartments richly gilt, gilt morocco labels, blue marbled endpapers, green silk marker, a.e.r. Bookplates of Viscount Mersey, Bignor Park, the Conte Della Trinita (armorial, C19) Jacob Lyell and the Bibl. Philosophica Hermetica on pastedown and f.e.p.

*A handsome copy of the earliest dated edition of Diogenes Laertius' lives of the philosophers, together with a biography of the author - it comprises the earliest surviving history of western philosophy. The translation from the Greek is by Ambrosius Traversarius as in the very rare first, Rome 1472, but newly edited here by Benedictus Brognolus; the original Greek text was not printed until 1533. There are two different issues of this edition of which this is the much rarer first - other copies are recorded only at Munich and Vienna. The second, more common issue has textual changes and corrections i.a. to fol 4 (tables) and corresponding fol 9. The Jenson Roman was perhaps the most influential (as well as readable) typeface ever produced. Little is known about Diogenes Laertius except from this source. He appears to have lived in the 3rd century AD. His fame rests on the present work which gives an account of the sayings, as well as anecdotic lives, of the chief representatives of each of the classical philosophical schools, together with a list of their works and a popular statement of their views. Virtually alone it gives an insight into the private lives of the sages of ancient Greece - Montaigne exclaimed that he wished there had been a dozen Laertius instead of merely one. The first two books include the 'Seven wise men of Greece', the earliest philosophers down to Anaxagoras and Archelaus, and Socrates and his pupils, except for Plato who appears in book 3. Book 4 is on the Academics, 5 on Aristotle and the Peripatetics, 6 on the Cynics and 7 on the Stoics from Zeno to Chrysippus. 8 deals with the school of Pythagoras with Empedocles and Eudoxus, 9 includes Heraclitus, the Eleatics, the Atomists and Sceptics, while 10 is devoted to the Epicureans and contains three most interesting letters addressed to Herodotus, Pythocles and Menoeceus. It appears to have been inspired by a noble lady with an interest in philosophy.*

*"Jenson's Roman types have been the accepted models for roman letters ever since he made them, and, repeatedly copied in our day, have never been equalled" Updike I p. 73.*

GKW 8379n. The later issue only is recorded in BMC V 175 and Hain 6199. Apparently only the latter in ISTC. cf. Klebs 338.2.

#### A CELEBRATED AND INNOVATIVE HERBAL

36. DODOENS, Rembert. *A new herball, or historie of plants: .. their names, natures, operations, & vertues*

London, Edm. Bollifant, 1595

£3,950

4to. pp. [xl], 916, [xlviii]. a-b<sup>8</sup>, c<sup>4</sup>, B-3P<sup>8</sup>, 3Q<sup>2</sup>. Black letter, some Roman and Italic. Title within ornate typographical border, historiated and floriated woodcut initials, typographical head and tail-pieces and ornaments, occasional early marginalia. Title expertly re-margined, corners of a2 and a few small holes at gutter of the next few leaves restored, light age yellowing, a little soiling in places. A good, clean copy, in handsome modern calf antique, spine and covers ruled in blind.

*Third edition (the second printed in England) of the first English version of Dodoens celebrated Herbal, translated from the French by Henrie Lyte. The work "was a national herbarium devoted to species indigenous to the Flemish provinces. The merit of this book was that rather than proceeding by alphabetical order, as Fuchs had done, Dodoens grouped the plants according to their properties and their reciprocal affinities" (DSB). Henry Lyte's English translation was first published in 1578. Dodoens (1517-1585) was the first Flemish botanist to enjoy world wide renown. He was a very successful doctor, physician to the Emperors Maximilian II and Rudolph II and finally Professor of Medicine at Leyden. It was his interest in the medicinal aspects of botany which induced him to write a herbal. A french translation by Charles L'Ecluse appeared very shortly after the original Dutch; Dodoens supervised its progress and took the opportunity to make additions. It forms the basis of the present edition. Lyte (1529-1607) after leaving Oxford travelled extensively through Europe and built a collection of rare plants, which is mentioned by Aubrey. He never published anything original but his translation of Dodoens is of inestimable value. We know from the annotated corrections on Lyte's working copy, now at the B.L, that he was no mechanical translator but a painstaking and meticulous scholar who in places introduced his own references and criticisms to the text. Dodoens himself also sent him additional material for inclusion. The work has three separate indexes; one for the classical Latin names of plants, one for English names, together with a third index "wherin is contained the Nature, Vertues and Dangers of all the Herbs, Trees and Plants, of which is spoken in this present Booke, or Herball". This last index is essentially a subject index of what plants could do, such as 'against the bloody flixe', or "Against Madnesse", or "to clense and mundifie old rotten ulcers", with page references to the different plants that would be helpful. It is difficult to overestimate the influence of Lyte's work; it was the standard book on herbals and their properties in the English language during the later part of the C16. and exercised considerable influence on both Gerard and Parkinson. So far as we know Lyte was never a physician; Gilman described him as 'the first of a long line of British amateur Botanists', but he nevertheless produced a first rate pharmacoeopia which must have been invaluable in its day. There are numerous references to plants from the Americas.*

STC 6986. ESTC S109768. Pritzel 2345n. Lowndes, II 656. Henrey 112. Not in Wellcome or Durling. Alden 595/21. Arents 19. Arber p. 72-4 and 106-8. Rohde p. 93.



37. DONNE, John. *Pseudo-martyr. Wherein .. this conclusion is euicted. That those which are of the Romane religion in this kingdome, may and ought to take the Oath of allegiance*

London, printed by W. Stansby for Walter Burre, 1610

£12,500

FIRST EDITION. 4to. pp. [xl], 392. (errata and advertisement to the reader bound after Hhh1) Roman letter, quotes and side notes in Italic. Text within double box rule. Large grotesque woodcut initials in prefaces, smaller foliated woodcut initials in text, woodcut headpieces with the arms of James I, woodcut tailpieces, early autograph of W. Wynson on title repeated on verso, a few pencil notes by Joseph Mendham at head of pastedown, and possibly his marginal pencil marks. Light age yellowing, upper outer corner of t-p and next two leaves torn with small loss of box rule, expertly restored, dust soiling in upper and lower margins of first and last few leaves, the odd thumb mark or ink spot. A good copy, crisp and clean, in contemporary limp vellum, pastedowns from an early printed St Augustine, a little soiled, outer edges of covers strengthened with vellum at an early date.

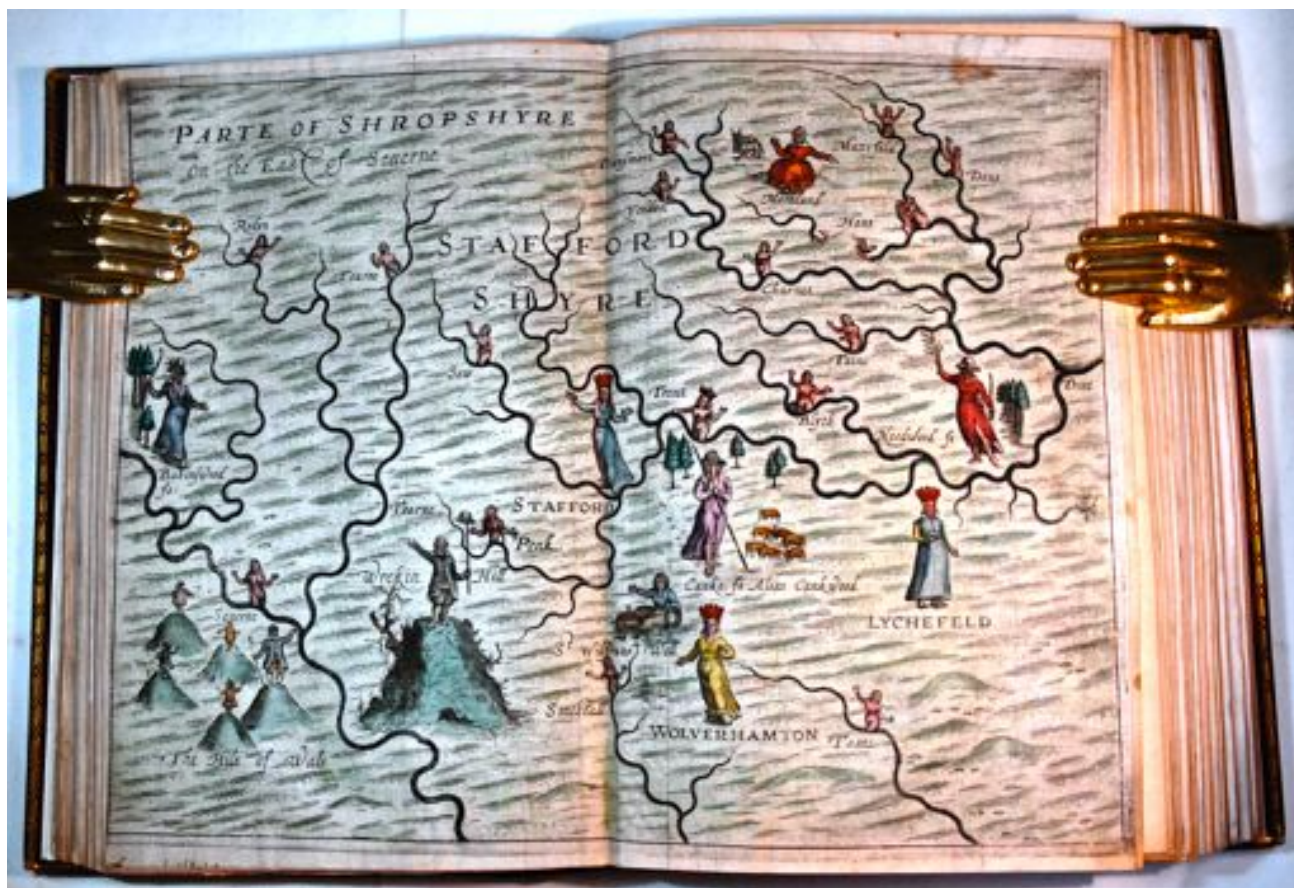
*First edition of Donne's first published text which attempts to persuade English Catholics they can take James I's Oath of Allegiance, still remain spiritually loyal to Rome and avoid persecution. John Donne published Pseudo-Martyr in 1610, at a moment of extreme political tension between London and Rome. Donne, raised a Catholic, argued his case by*



*appealing to precedents from canon, civil and natural law in existence since the beginning of Christian civilization. The Pseudo-Martyr is, as such, a survey of the relations between church and state from the days of the early church to 1600. Donne draws detailed historical parallels between crises in medieval and contemporary times and the particular dilemma of Catholics in England, to prove that a compromise of loyalties was possible and acceptable. "John Donne occupies a unique position from which to evaluate the contradictory temporal and spiritual demands placed on Catholics since the breach of Henry VIII with the Church of Rome. By Donne's early years, there existed severe punishments for those unpersuaded by financial disincentives to recusancy, or refusal to abide by the terms of the Act of Uniformity which required attendance at Church Services. ...Subsequent acts imposed heavy penalties for activities such as inveterate recusancy, importing or owning Catholic impedimenta, .. or priest harboring. Donne's own brother Henry, imprisoned for the later crime, died of plague within days of being transferred from the Clink to Newgate Prison" Olga Valbuena. 'Casuistry, Martyrdom, and the Allegiance Controversy in Donne's Pseudo-Martyr.' "John Donne's Pseudo-Martyr (1610) makes an important contribution to the defense of King James's Oath of Allegiance through its author's careful positioning between extremists on both*

*the Catholic and Protestant sides of the debate. Where William Barlow insists that Catholic devotion and deference to James's civil authority are incompatible, and Robert Persons argues that Catholic faith is grossly compromised by swearing James's Oath, Donne asks English recusants to pledge their loyalty to James without insisting that they change their church denomination. This delineation between public declaration and private religious belief not only distinguishes Pseudo-Martyr as an Oath of Allegiance tract, it also more closely mirrors James's attitudes toward religious controversy, as they are demonstrated in his own Apologie for the Oath of Allegiance (1607, 1609) and in the other policies he supported with regard to Scottish Presbyterians and Catholics both before and after his ascension to the English throne. In response to this controversy's fixation on scholarly accuracy, Donne proposes his own, highly innovative use of italics. This and other innovations further substantiate his claims for scholarly objectivity because they distance Pseudo-Martyr from the fixation on quotational and citational accuracy that typified printed European religious debate throughout the sixteenth and seventeenth centuries." Douglas Trevor. "John Donne's Pseudo-Martyr and the Oath of Allegiance Controversy." A good copy from the important library of controversial theology of Joseph Mendham.*

STC 7048. ESTC S109984. Keynes, A Bibliography of Dr John Donne, 1. "not a common book". Pforzheimer I 298. Grolier I 276; Lowndes II p.661; Milward 368



#### IN CONTEMPORARY COLOURING

38. DRAYTON, Michael. *Poly-Olbion*

London, for M. Lownes, I Browne, I Helme and I. Busbie, 1622

£12,500

FIRST EDITION, third issue of the first part and FIRST EDITION of the second. Folio, 2 parts in one, pp (xxvi) 303 (i); (x) 168. Roman and Italic letter, beautiful engraved general t-p by William Hole depicting Britannia within triumphal arch, figures of conquerors at sides, superbly coloured, full page engraving of Henry Prince of Wales in martial attitude similarly coloured taken by Hole from a painting in Whitehall Palace, now lost. 18 double page plates, probably also by Hole, tipped in before each 'song', each representing a different region, the topographical features represented by allegorical figures (often naked beauties) elegantly coloured. T-p to part 2 probably discarded by the first binder and replaced with a very good early C19th reprint, a further twelve plates (probably not by Hole) coloured in the same style, woodcut initials and ornaments, many similarly coloured also. A few early ll. reinforced at gutter, tipping of plates and e-ps renewed, a bit of browning to final pp., very occasional minor stain or repair to plates, but insignificant, a few margins slightly shaved. A wonderfully pretty copy in fine quality Russia c.1800 double panelled in both gilt and blind, calf reback.

*The quality of the colouring of this volume, the first complete edition of the work, makes it special, the sumptuous general title a striking portrait of Gloriana worthy of a Ben Jonson masque or Hollywood. Prince Henry comes alive in a way not possible in monochrome and the 'plates' - really county maps - are beautiful in the contrasting hues of their figures and backgrounds of variegated greens. Poly-Olbion is a very long poem in which the author seeks to unite the history of the places he describes with their physical features, based on rivers, recalling Spenser. "The interest is fairly closely divided between history and 'chorography'; there is an epic opening ... and an invitation to the genius of Albion, there are genre sketches of work and play, and tales for the reader's enlightenment; fairly often occur didactic passages, political panegyric, catalogues of all manner of things from shellfish to saints and from vegetables to military heroes, touches of satire, prophecies, and the Renaissance 'mutability' theme; the personal note ... records sports such as stag-hunting, falconry, and country games and dances and praise of the local 'fair'... scientific disquisitions, Horatian retirement, descriptions of palaces and mansions [now long lost]", Robert Austin, Typographical Poetry in XVIII-Century England. Above all it is an intensely patriotic work, a celebration of England, its glories, places and peoples, with the annotations of the greatest of antiquaries, John Selden.*

*"a wonderful work, exhibiting at once the learning of an historian, an antiquary, a naturalist, a geographer and*



embellished by the imagination of a poet", Ellis at Lowndes II 671.

STC 7228 & 7229. cf. Pforzheimer I 308 & 309. Skelton 13. Grolier 83.

39. [ENGLAND]. *Modus tenendi unum Hundredum sive Curiam de Recordo*

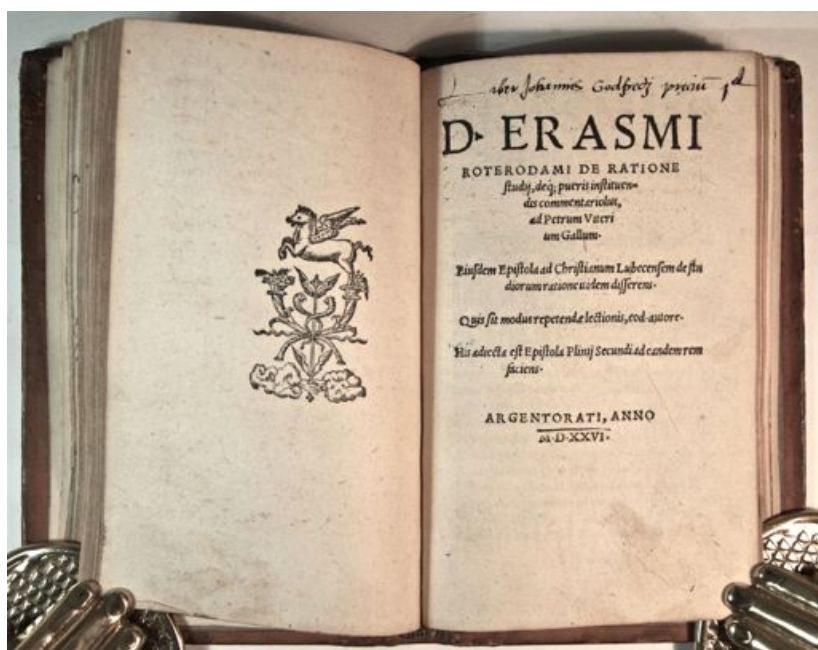
London, William Myddleton, 1547 £3,250

8vo. 14 unnumbered ll. A8 B6 lacking final blanks. Black letter, attractive title with Royal arms between white on black woodcut borders; upper foliage with Puck (?); lower foliage with man fighting a dragon, another similar to upper on verso of last, large white on black initial. C.19 library stamp on blank verso of title and blank outer margin of last, a very good crisp copy in C19 panelled calf by Harley of London, a.e.r.

*In the Middle Ages the hundred was a subdivision of a county chiefly important for its local court of justice. It had jurisdiction for trespass, covenant and debt if less than forty shillings and in these civil cases the freeholders of the hundred acted as judges. At the twice yearly full court where the criminal business was transacted the Sheriff or Lord of the hundred was sole judge. These arrangements are credited to Alfred by William of Malmesbury but may well have existed earlier. Certainly from Alfred's time until the C16 the hundred court was the most important place of redress for the common people. However, the monetary value of its jurisdiction was not enlarged and due to the rampant inflation caused by overspending Tudor governments its practical importance declined rapidly in the later C16, though it lingered on until the legal reforms of the Victorians. It is significant that this is the last edition of the standard and probably only work on hundred Court procedure; its obsolescence precluded reprinting. The text is in Norman-French notwithstanding the Latin title. Although it ran through a number of editions from the 1520's onwards, all are now rare, many known only by a single copy. Myddleton succeeded Redman in his house by St. Dunstan's after his widow's remarriage and like Redman produced a significant number of legal texts - of which this is one of the rarest.*



STC 7734a (2 copies in Britain; Harvard, Library of Congress and University of Minnesota in the US). Beale T 216. Ames III 1689.



#### RARE EARLY EDITIONS

40. ERASMUS. *de Ratione studii deque pueris instituendis commentariolus, ad Petrum Viterium Gallum.*

Strasbourg, [Jean Herwagen], 1526

£2,750

8vo. 1) 52 unnumbered leaves. a-f8, g4. 2) ff. 19, a-b8, c3, lacking final blank. Italic letter. Wechel's woodcut pegasus device on title and verso of last, in first work, white on black floriated grille, and historiated initials, second with white on black historiated initials and woodcut headpieces, some capital spaces with guide letters. 'Liber Johannis Godfredi precium 1d' in contemporary hand at head of both titles, 'liber Johan Fuller' in slightly later hand, Fuller's marginal

annotations, some in Greek, shaved in places, engraved armorial bookplate of Henry Francis Lyte on pastedown. First t-p

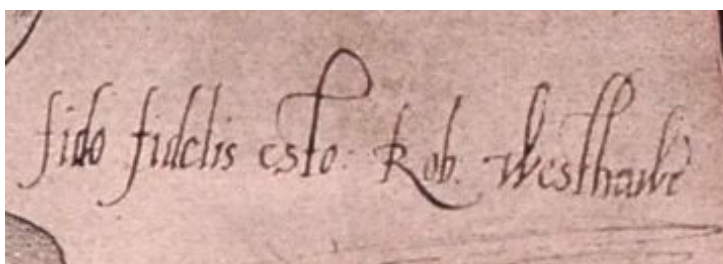
slightly dusty, light age yellowing. Very good copies in C17th English calf rebaked, covers bordered with gilt rule, spine with triple gilt ruled raised bands, blind fleurons at centres, red morocco label, extremities a little worn.

Rare, early editions of two of Erasmus' principal and most important works on education, with an early English provenance; both had huge influence on grammar school education in England. "One of Erasmus' most important works on education, 'On education for Children' (*De pueris*) was originally intended to serve a rhetorical as much as a pedagogical purpose. Erasmus composed it as a practical demonstration of the rhetorical precepts given in 'Copia; Foundations of the Abundant Style', his manual of style. Today the tract is of course more interesting as a statement of educational principles than as a rhetorical showpiece. Composed during Erasmus' travels in Italy (1506-9), it was published in 1529 with a dedication to William, the thirteen year old son of the Duke of Cleves. .. In essence 'On Education for Children' is a Christian-humanist reformulation of the classical ideal of education and, more specifically, of the recommendations made in the pedagogical works of Plutarch and Quintilian. It reflects Erasmus' own priorities in the firm depreciation of mechanical rote-learning, its lively insistence on the educative power of play in the instruction of the young, and in the emphatic rejection of corporal punishment. Erasmus' keen social and psychological insights give 'On Education for Children' a vitality and an imaginative grasp that goes beyond its antecedents and accords the treatise a special place among the educational tracts of the Renaissance and Reformation period" Erika Rummel, 'The Erasmus Reader'. "The earliest authorised text of *De Ratione studii*, Erasmus' concise exposition of the curriculum, texts, and methods for his program of liberal studies, appeared with *De Copia*, in the first official edition of that work (Paris: Bade 1512). .. Of the two works ... *De Ratione studii*, despite its brevity is wider in scope. .. For the better understanding of the St. Paul's curriculum and that of many other English schools thereafter, *De ratione studii* is even more necessary than *De Copia*. Erasmus describes the nurture of young children and their first instruction in letters in a later work, 'De Pueris instituendis', .. In *De ratione studii* the pupils he has in mind are older. They are ready for studies in grammar. The underlining principals in the *De pueris instituendis* and *De ratione studii* are much the same, but the aims and materials of the later are more advanced. We learn which grammarians are esteemed, what the levels and complexities of reading and writing are, what good teaching is and does. Erasmus prescribes sustained work in carefully chosen texts. .. To learn how one of the most erudite and articulate writers on education in the Renaissance would organize such an education, we can hardly do better than to turn to 'De ratione studii'. Other important Renaissance contributions to this subject exist but few surpass those of Erasmus in clarity, sanity, and Humaneness. 'De ratione studii' describes succinctly and coherently the Erasmian scheme of humanistic learning in secondary schools." Craig R. Thompson. "The works of Erasmus. Literary and Educational Writings." "He who wishes to understand the principles upon which the sixteenth-century grammar school was founded in England would be very unwise to begin any-where else than with Erasmus." T. W. Baldwin.

From the library of the Scottish Anglican Minister, poet and hymn-writer Henry Francis Lyte: Lyte's "poetic energies were directed at scripturally and evangelically minded audiences, his lyric gift was universally appreciated. The example of 'Abide with me' is instructive: intensely personal and contemplative, yet nationally popular—even being sung (always, after its publication in 1861, to W. H. Monks' tune, 'Eventide') on secular occasions such as at football matches, and especially, since 1927, at the English cup final." DNB

BM STC Fr. C16th IA. 162.858 2) IA 162.321.

#### THE WESTHAW-PASCHALL COPY



41. ESTIENNE, Charles. *De dissectione partium corporis humani*

Paris, Simon de Colines, 1545

£19,500

FIRST EDITION, folio, pp (xxiv) 375 (1). Roman letter, Italic side notes. Printer's 'Tempus' device on t.p., 62 full page anatomical woodcuts, about 100 small medical illustrations to text, attractive criblé initials?. T.p dusty, strengthened at margin on blank verso with c16th autograph of Robert Westhaw and couple of old ms. jottings in black; last leaf repaired without loss of text, ms. ex libris of William Paschall, October 1646 on verso, his occasional marginalia, last 3pp dusty. Light age yellowing, here and there a bit of soiling and a rather medical smell, a copy obviously long used as its author intended. The occasional marginal tear and repair. A good, well-margined copy with the cuts in strong clear impressive c17th mottled calf, rebaked, spine remounted.

*A very interesting copy of the finest anatomy prior to Vesalius and one of the great illustrated anatomies of the c16th.*



Robert Westhaw was an astrologer, prognosticator, author of almanacks and quack doctor who flourished in the last quarter of the c16th. His almanacks contained medical information apparently derived, in part at least, from the present volume.

William Paschall 1608-1670 was a pewterer in Bristol. His son, Thomas, emigrated to Philadelphia in 1684, and purchased land from William Penn. He became a prominent member of the Provincial Assembly and Common Council. This volume was found in the U.S.A and may have come with him.

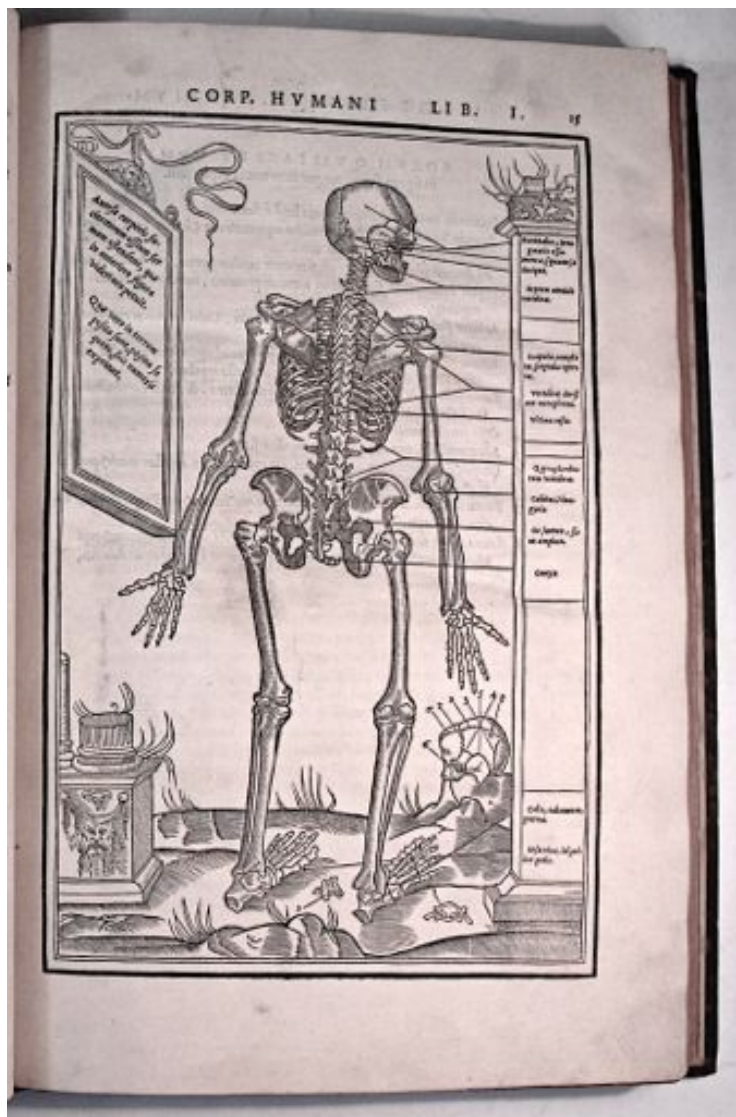
A medical work of both textual merit and beautiful illustration. "Had 'De dissectione' been published in 1539, there is no question that it would have stolen much of the thunder from Vesalius' *Fabrica*... Despite its tardy appearance, however, *De dissectione* was able to make numerous original contributions to anatomy, including the first published illustrations of the whole external and venous nervous systems, and descriptions of the morphology and purpose of the 'feeding holes' of bones, the tripartite composition of the sternum, the valvulae in the hepatic veins and the scrotal septum. In addition, the work's eight dissections of the brain give more anatomical detail than had previously appeared" Norman 728. Choulant describes the work of the engravers as 'particularly excellent'; some have been attributed to Geoffrey Tory. They certainly included Estienne Riviere, a surgeon who assisted Estienne in both his dissection and drawing, and Francois Jollat; the female figures are best. The text is actually more instructive than the illustrations (at times simply wrong) 'and is particularly significant from the view point of the history of anatomic discoveries, since Estienne himself was a dissector, began his work long before Vesalius', Choulant.

"The illustrations are the earliest, except those of Leonardo, in which whole systems, venous, arterial or nervous are shown. Estienne's best department is, perhaps that of arthrology. He was the first to trace blood vessels into the substance of bone. He was the first to remark upon the valves of the veins. Most remarkable of his observations is that of the canal in the spinal cord." Singer.

"One of the finest woodcut books of the French Renaissance, in which art and science are ideally merged." Schreiber 222

"This magnificent folio volume is one of the finest of all anatomical treatises." Heirs of Hippocrates 153

BM. STC C16Fr p155 Mortimer Harvard I 213 (Fr. edn. reprod. illustration), Renouard pp409-10, Brun 198, Choulant pp152-155. Durling 1391, Wellcome I 6076. Garrison-Morton 378



## EARLY SCOTTISH PROVENANCE

### 42. EUCLID. *Elementorum geometricorum libri XV*.

Basle, per Iohannem Hervagium, 1546

£7,500

Folio, pp. (viii) 587 (i). Roman letter in two sizes, commentary in italic, some Greek innumerable woodcut mathematical diagrams in text. Printer's woodcut device on title and verso of last, fine white on black historiated Holbeinesque initials in various sizes. Blank fore edge of first gathering slightly frayed, that of the title with early repair, light marginal water-staining in last few gatherings, occasional minor dust soiling. Generally a most attractive copy in strictly contemp. London blind-stamped calf, covers triple blind ruled to a panel design, roll-tooled second panel with lozenge-shaped inner border to both covers (Oldham pl. LI: 866), spine neatly repaired, pastedowns taken from an English rubricated ms. c.1400 with decorative initials, eps. from Galen's *De Compositione medic.*, Basle 1530. C16th autograph and ms. acquisition note of R. Skene or Shene on title.



A very interesting copy of the second edition of Herlinus' Latin edition of the collected works of Euclid first printed nine years earlier: it is quite differently set up. A reissue of the *Elements* edited by LeFèvre, Paris, 1516, "with few changes but with the addition of the 'Phaenomena, Optica' ... etc. For the edition of 1537 the Paris edition ... was collated with 'a Greek copy' .. by Christian Herlin ..." Heath, *The thirteen books of Euclid's Elements*. The text is embellished with the commentaries of Theon of Alexandria and Campanus, in the Latin version of Bartholomaeus Zambertus. "I now come to the Basle editions, an important series, all folios printed by Johann Herwagen between 1533 and 1558. .. He was the first printer to inset Euclid's diagrams in text. Earlier printers, and some later, placed them in the fore margin." Stanford. This copy is complete with the six-page dedication by Melanchthon to the 'studiosis adolescentibus' which is often mutilated or missing (see e.g. Thomas-Stanford copy). "From many copies this introduction has been removed by the clerical censor who has added his stamp" Stanford. A typographically handsome (see full-page reprod. by Thomas-Stanford) and textually significant edition of the "compilation of all earlier Greek mathematical knowledge since Pythagoras, organized into a consistent system.....the common school textbook of geometry for hundreds of years....." (*Printing and the Mind of Man* 25 on first Latin ed.). The last 100 pages comprise the minor works of Euclid such as the *Phaenomena* *Data*, *Specularia* and *Perspectiva*. A handsome and interesting copy in a charming contemporary London binding.

Robert Skene (ob 1643) was a wealthy Scottish

merchant and sometime Treasurer of Aberdeen.

BM. STC. Ger. p.288 (at least one imperfect). Adams E 975 (1 ditto). Thomas-Stanford 11. (Full page reproduction)

#### 43. FABLES. [*Dialogus Creaturarum Moralizatus*.]

[Strasbourg], [Jan van Doesborch], [c.1528]

£25,000

4to, ff. 153 (of 164) (lacks \*1, A2-3, B1-3, F and TT4). Gothic letter, more than 100 charming and clearly-impressed 1/3, 1/2 and 2/3 page woodcut illustrations, elaborate 8-line white-on-black woodcut initials, a few contemporary pencil drawings, copying motifs from the illustrations. 11 leaves reinforced at margin, marginal tear to first few leaves affecting last line on three, a few ink spots, marginal finger-soiling to a few leaves, light age yellowing throughout, a few leaves dusty. A good copy in 18th C half-calf with comb-patterned marbled paper boards, spine gilt in compartments with floral motif, red morocco lettering-piece. 19th C armorial bookplate of the Earl of Macclesfield on front pastedown, Shirburn Castle blindstamp to first two ll.

Early English language edition of this copiously illustrated quintessential book of fables, first printed in Gouda in 1480. Composed in Northern Italy in the late 14th C, the text is a collection of 123 illustrated fables divided into seven themes. Beginning with celestial bodies - Of Saturn and the clowde; the Evyn sterre; hevyn and erthe - it moves on the elements - ayre and the wynde; the se bankys and the see - gemstones and metals - Golde and Sylver; the precyows Topazyon - plants - the Mandrake and the defyios woman; the hyghe Cedre tre - aqueous creatures - the Dolphyn and the Ele; a fysshe or beaste callyd Sturgyon - birds - the owle that wolde hatte had lordeshippe ovyr all byrdes; the Solytari Pellican - and animals - the Tyrant Gryfon; the steere which was a good Cooke. In common with Aesop and Bidpai, each fable relates the interactions of the protagonists pointing to a concluding moral or lesson, charmingly rendered in verse for easy memorising.





The longevity and popularity of the *Dialogus* can be attributed primarily to Dutch printer Gerard Leeu, on whose editions both the text and the exceptional woodcuts of this edition are substantially based. While the name of the artist has fallen into obscurity, the iconographic influence of his illustrative cycle of the first edition is clearly apparent in these humorous cuts, which contain many of the same images, with a contemporary and naturalistic twist.

A very attractive recreational reading book and a very rare example of popular illustrated English language text of such an early date. Rare on the market, the work is fascinating artistically and textually.

STC 6815 recording only 5 copies in the UK, two imperfect, and only 5 in north America - one imperfect. Gregory Kratzmann and Elizabeth Gee (editors), *The Dialogues of Creatures Morallysed: a critical edition* (Leiden, 1988); Carmen Cardelle de Hartmann, *Lateinische Dialoge 1200-1400* (Leiden, 2007).

44. FRANCQUART, Jacques. *Pompa funebris optimi potentissimi[ue] principis Alberti Pii, Archiducis Austriae, ducis Burg. Bra. &c.*

Brussels, Prostant apud Joannem Mommartium, 1623

£4,750

Oblong folio. Engraved title page, 12 unnumbered ll. A-M1, text in double column in Latin, Spanish, French and Dutch, 64 eng. plates, of which two are folding, by Cornelis Galle after Francquart. Roman, Italic and Gothic letter. Very fine engraved architectural t-p (small flaw at foot), with portrait of Albert VII held aloft by angels, stork and lion at sides, skeletons with papal regalia to the left and royal regalia to the right, two skeletons holding Albert's arms, three part folding plate of the funeral monument of the Archduke, three part plate of the funeral chariot viewed in profile and from behind, numbered a, b and c., the remaining full page plates depict the funeral procession and its regalia, engraved bookplate of Silvio Zipoli on pastedown. Light age yellowing, minor marginal spotting, the odd thumb mark, engraved title fractionally dusty, folding plate III moved to the front, plate LIII moved in its place, closed tears on both folding plates expertly repaired with no loss, occasion tiny marginal tear restored, one plate fractionally trimmed at fore-edge, printed correction slip to leaf H, stab holes from original binding visible at gutter. A very good copy, with excellent strong impressions of the plates, in late C19 speckled calf gilt, covers bordered with double gilt rules and gilt roll, spines richly gilt in compartments, red morocco label gilt, inner dentelles gilt, extremities a little worn.

First edition of this superb suite of beautiful and very finely engraved plates commemorating, in extraordinary detail, the funeral of Albert VII, engraved after the designs of Jaques Francquart by Cornelis Galle, with a description of the occasion by Puteanus; one of the most eminent works of the golden age of Flemish copperplate engraving. Jacques

Francquart (1582/3–1651) was a Flemish painter, court architect, and an outstanding copper plate engraver; born at Antwerp. He traveled to study in Italy and was apprenticed to Rubens on his return. In 1613 he obtained the position of court painter to the Archduke Albert. He designed the Temple des Augustins which stood on Place de Broukere in Brussels. The Archduke Albert's highly cosmopolitan court became a flourishing centre of the arts, a showcase for other courts throughout Europe. The archduke, with his support of artists such as Rubens, did much to contribute towards the creation and spread of the style later known as 'Flemish Baroque'. The Twelve Year Truce (1609-1621), in the civil war in the Netherlands, brought the necessary peace for a political, economic and in particular cultural revival. Albert surrounded himself with artists, such as Peter Paul Rubens, Jan Brueghel, Wenzel Coebergher, Jacques Franckaert, the



composer Peter Philips and the South-Netherlandish humanist Justus Lipsius. Francquart designed the funeral chariot and its engraving in this work is nearly a metre long. The plates depict more than 700 members of the funeral cortege. It is also innovative in that he created a table of 'hatching' to represent heraldic colours, which is the earliest hatching system in heraldry. The work is particularly interesting in giving a detailed snapshot of the composition of the court of Albert at his death. "When Albert set out for the Netherlands in 1595, his court was almost entirely Spanish. The two mayordomos, all the gentlemen of the bedchamber and every chaplain but one were from the peninsula. .. The transformation was almost complete by the time of his death. None of the mayordomos who marched in the funeral procession was Spanish. One was a Burgundian; the other five were titled noblemen from the Netherlands. There was only one Spaniard among the eight gentlemen of the bedchamber who bore the coffin with Albert's remains. .. On all these levels, the local nobility had taken over." Luc Duerloo. 'Dynasty and Piety: Archduke Albert (1598-1621)' A very good copy of this monumental work.

Landwehr, Splendid Ceremonies, 69. Brunet II 1379. Watanabe-O'Kelly & Simon 2707.

## EXTENSIVE ANNOTATIONS

45. GORDON, Bernard de. *Opus Lilium medicinae inscriptum, de morborum prope omnium curatione.*

Lyon, apud Gulielmum Rouillium sub scuto Veneto, 1550

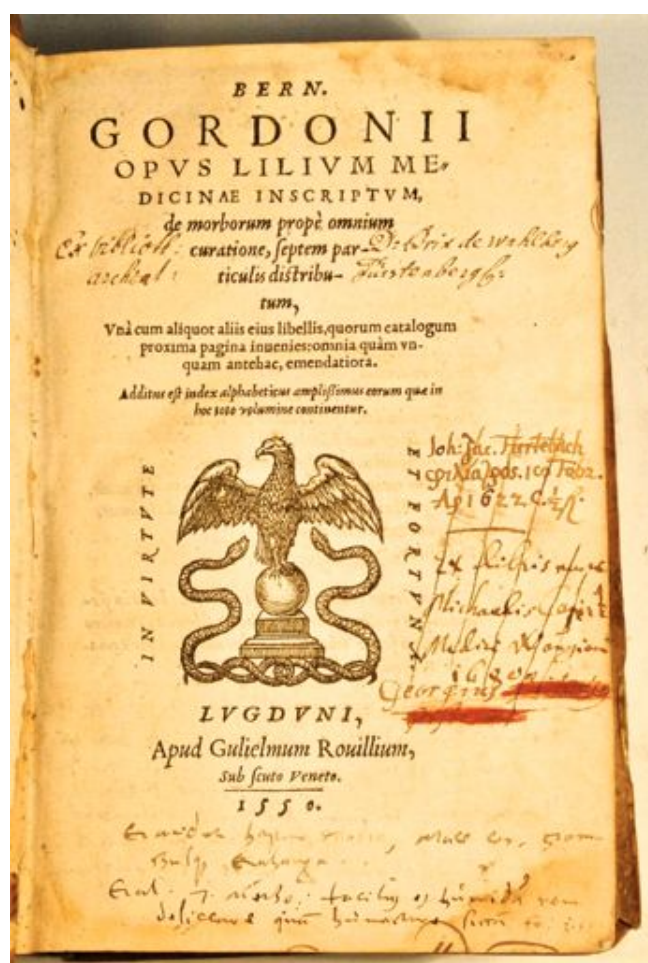
£3,750

8vo. pp. 910 [i.e. 920], (xvi). a-z8, A-Z8, 2a-2l8, 2m4, \*8. Roman and Italic letter, Rouille's woodcut eagle and serpent device on title, white on black woodcut criblé and historiated initials, "Ex biblioth. D. Brix de Wahlberg architatus, Furstenberg" at head of title (Bonifacius Brix de Wahlberg doctor to the Furstenberg family), Joh. Jac Hertebach ('and friends' in Greek) 1622 with price, and, "Ex libris Michaelis Capiti Medici \*\* 1680," beneath, "Georgius \*\* \*\*" crossed out in earlier hand beneath, extensive marginal annotations throughout in a near contemporary hand, further notes and references on fly leaves and table. Light age yellowing, very light marginal waterstain on a few leaves, the occasional mark or spot, small single worm hole in last section of work. A very good copy, crisp and clean, in contemporary pigskin over bevelled wooden boards, covers triple blind ruled to a panel design, outer panel of upper cover filled with blind roll of biblical figures, central panel with blind acorn tools, lower cover with blind saints roll in outer and central panels,



remains of clasps, brass catches, spine with three raised bands ruled in blind. The wooden boards have expanded vertically over time pushing through the upper and lower edges, covers rubbed.

A most interesting copy, heavily annotated in an early hand, of this compilation of texts by the Montpellier physician Bernard de Gordon, including his most famous *Lilium medicinae* and five other shorter treatises; one on prognostication illustrates the importance of astrology and especially the concern of earlier physicians to predict the course of an illness. An encyclopaedia of diseases with their symptoms, causes, effects, and treatments, the *Lilium* gained wide circulation in scores of manuscripts, in translations from Latin into French, Hebrew, Irish, and Spanish and, from 1480 on, in a dozen printed editions. It was cited for three centuries, as an authoritative text on ailments ranging from headache to gout, from epilepsy to leprosy, from insanity to impotence. Bernard de Gordon flourished in the late Middle Ages in the era when university education first evolved in the training of European physicians. Fragmentary details of his life and medical influence are known from seven books, particularly his extensive text *Lilium Medicine* and from Chaucer's reference to him in the *Canterbury Tales*. Chaucer lists Bernard de Gordon as one whose writings were part of the core curriculum of the best-trained European doctors of medieval Europe. He was one of that small group of medieval physicians who reverently followed Galenic lore which had endured for a thousand years yet who began to challenge its details and to experiment clinically with new methods of treatment. In his writings, Bernard de Gordon made the first reference to spectacles and to the hernial truss. His writings also contained detailed desiderata for the ethical best practice of medicine of his day, extending the principles of both Hippocrates and Haly ibn Abbas. Unlike many of the surviving writings of other medieval medical teachers, his texts have within them a tone of humility and acknowledged fallibility. A most interesting copy having belonged to a series of physicians until the eighteenth century, one of whom made extensive notes. Gordon's origins are a matter of some date. Traditionally held to be Scottish, a French origin has been claimed and Italian inferred.



BM STC Fr. C16th. Adams G 871. Durling 542. Baudrier IX 169. Wellcome 1 801. Shaaber G352.

#### A VERY GOOD COPY OF THE FIRST EDITION

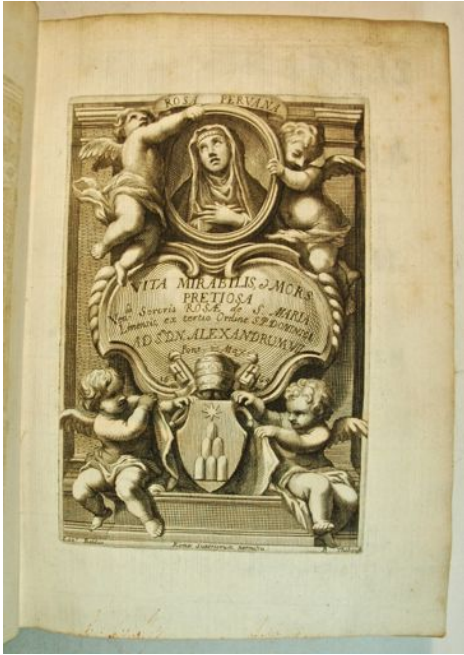
46. HANSEN, Leonard. *Vita mirabilis et mors pretiosa venerabilis sororis Rosae de S. Maria Limensis ex Tertio Ordine S. P. Dominici*

Rome, Typis Nicolai angeli Tinassij, 1664

£4,950

FIRST EDITION. 4to. pp. (xii), 360, (iv). Roman letter, some Italic. Engraved title with portrait of St. Rosa within roundel at head, held by two putti, Pope Alexander VII arms displayed by two putti below, printed title with woodcut ornament, woodcut initials head and tail-pieces, typographical ornaments bookplate of St. Dominic's Convent, Stone, with withdrawn stamp, early shelf mark on rear pastedown. Light age yellowing, a few quires browned, a little minor spotting, a few leaves with light marginal stains, tear without loss to one leaf. A very good copy, crisp and clean, in contemporary vellum over thin boards, all edges sprinkled red, a little soiled.

A very good copy of the first edition of the first work to recount the life of the first American saint and Patroness of America, St. Rosa of Lima (1586 - 1617), by the German Dominican Leonard Hansen, Prior Provincial of the English province, which became the standard biography of the Peruvian saint, quickly becoming a bestseller across Europe. It was printed again in the year of her beatification in 1668, though an abridged translation appeared in Spanish in 1665, which was translated into French and Polish and rapidly spread across the rest of Europe. All of the very numerous



biographies published on the life of the Saint owe much to the present work. Hansen, a German Dominican, taught theology in Vienna before being transferred to Rome. "Leonard Hansen ... endeavors to present the early modern Peruvian saint, Rosa de Santa Maria de las Flores as a virtual reincarnation of the medieval, Italian saint, Catarina Benincasa, whose 'legenda' Rose had read as a child, and whom she strove consciously to emulate in every detail. Indeed Rose's asceticism and specific mystical experiences make her an outstanding, uncloistered example of what he calls the "Catherinian model" of female sanctity. Calling Rose "la replica sudamericana de santa Catalina de Siena" theologian Segundo Galilea ... [remarks] the great difference between the two is geographical. ... What St. Catherine did in her time and place St. Rose endeavored to do in the setting of colonial Peru, only a few decades after its conquest by the Spaniards. A creole, St. Rose saw in Catherine a saint who spoke two (and more) languages at once, making sermons out of visions." Ann W. Astell. "Eating Beauty: The Eucharist And the Spiritual Arts of the Middle Ages." Hansen concentrated, in his study of the Saint, on the physical suffering she endured rather than her more controversial writings and poetry, and privileged her mortification over her learning. "As explained by Rose's principal hagiographer, the German Dominican Leonard Hansen, 'when the pain in her side caused her to vomit blood' the moribund Rose 'spoke' to her bridegroom in verses," expressing sweetly her gratitude for the agony. Hansen dutifully itemized the particulars of Rose's deathbed sufferings so that the reader would understand that 'to die

slowly is a more glorious martyrdom.'" Frank Graziano. 'Wounds of Love : The Mystical Marriage of Saint Rose of Lima.' One of the miracles described in the work recounts the story of Rosa being miraculously cured from a fever by a cup of hot chocolate delivered to her door by a stranger, who then miraculously disappears, and another when she cures, by ardent prayer, a religious man who was unable to give up the habit of smoking, something he had been attempting for over thirty years. "Hansen c. xxii.j who quotes as the description of the smoker the words in Job xli. 20, "Out of his nostrils goeth smoke, as out of a seething pot or caldron" Rev. S Baring-Gould, "the Lives of the Saints". The work is also of particular interest for its depiction of Peru in the late 16th and early 17th.

Not in BM STC It. C17th. JFB or Alden (later edns). Sabin 30249. "the subject of this memoir is the only American female Saint." Palau VI 112196.

#### 47. HENRY VIII. *Epistola de synodo Vincentina*

Wittenberg, ex off Petri Seitz, 1539

£13,500

FIRST EDITION. 8 unnumbered ll, A8. Roman letter, title within ornate architectural border, large white on black initial. A little spotting to lower margin of first three ll, a good clean copy in early C19 coarse grained maroon morocco by Joseph Mackenzie, Romantic style gilt panels to covers, spine gilt, a.e.g.

Soon after his elevation to the Papacy in 1536, Paul III attempted to summon a general council of the Church at Mantua, to report on and reform abuses and at the same time counter the threat to it from the more extreme reformers. It came to nothing. The plan for the council was undermined by the Protestant princes who opposed it in principle, the virtual state of war subsisting between Francis I and the Emperor in practice, and the Duke of Mantua, who declined to assume responsibility for it and in particular for maintaining order between the various factions. Undeterred, Paul issued a new bull convening a council at Vicenza on 1st May 1538, copies of which were sent to all the major princes and prelates of Europe including Henry VIII. The present work effectively is Henry's reply though it is addressed to the Emperor, Kings and people of Europe rather than the Pope.

Unsurprisingly Henry declined to attend, indeed it is more surprising he was asked as it was only as recently as the end of 1537 that the Papal sentence of excommunication had been pronounced against him. Perhaps the Pope was still hoping for a reconciliation. It was not to be. Henry rejected his 'summons on various grounds, among them the perfectly reasonable one that the Pope's attempt to convene a council at Mantua had been a flop and given the state of





Europe, his Holiness was not going to do any better at Vicenza. His more substantive ground was that the administration of the Church in England was no longer subject to Papal authority, and he was not going to be pushed around by this back door attempt at its re-imposition. Henry was right in one thing, Vincenza never happened. But the indefatigable Pope persisted, eventually convening shortly before his death, the great Council of Trent which was to dominate the life of the Church for four centuries.

Mackenzie was binder to two English Kings, George IV and William IV.

Shaaber H161 (no copies in US), though Worldcat seems to add three, Adams H 253.

48. HEROARD, Jean. *Hippostologie, c'est a dire, discours des os du cheval. Par Iehan Heroard ..*

Paris, Mamert Patisson Imprimeur ordinaire du Roy, 1599

£12,500



FIRST EDITION. 4to. ff. [iv], 23, [i]. a<sup>4</sup> A-F<sup>4</sup>. Roman letter, preface in Italic, some Greek. Foliated woodcut initials and headpieces, engraved architectural title page, with royal arms of Henry IV at head, with his Monogram H at sides, horses at base of columns, six large engravings in text, plus one full page of the complete horse skeleton, early ms. shelf mark on fly. Light age yellowing, very light marginal spotting, the odd mark or spot. A very good copy, crisp clean on thick paper and with good margins, excellent impressions of the plates, in contemporary vellum over thin paste boards, remains of ties.

*Extremely rare and important first, and only, edition of this treatise on the anatomy of the horse, beautifully illustrated with seven exceptional engraved plates by J de Weert, some of the finest and most accurate engravings of horse anatomy of the 16th. This work describes the anatomy of the horse in great detail and with great rigour; the engravings are of such detail that it is even possible to make out the joins of the skull, which are abundantly described. Remarkably it was the first work dealing specifically with horse anatomy published in France; the only other to touch on the subject was the translation into French of Vegetius' work on horses of 1563, which, whilst dealing with the horse in general, barely touched on its anatomy, not even distinguishing between bovine and equine.*

Heroard wrote the work in 1579, the manuscript is preserved in the la bibliothèque du Château de Chantilly, but it was not published until 1599 a year after publication in Italy of Carlo Runi's celebrated 'L'Anatomia del Cavallo' of the previous year. Heroard was not aware of Runi's work. Heroard, a doctor was given the title of 'Médecin en l'Art vétérinaire' in 1574, the first in France, before becoming physician to Charles IX. He most probably owed this role to the passion that Charles IX had for hunting and horses, and the king's determination to raise the standard of veterinary medicine, particularly in respect to horses. In his dedication, to Henry IV, Heroard justifies his project of focusing on making a simple description of horse anatomy, particularly writing in French, in order to make the work accessible to farriers, and states that it was instigated by Charles IX who took "un singulier plaisir à ce qui est de l'art Vétérinaire, duquel le subject principal est le corps du Cheval". It is probable that the work was intended as the forerunner to a much

larger treatise on the anatomy of the horse or a full 'Traite de tout l'art Veterinaire' that never appeared. Heroard's training was in medicine, and he used the language of the anatomy of humans to describe that of the horse, though forced to invent new terms that were specific to the horse, creating the vocabulary of equine anatomy in France. The work was overshadowed by Runi's anatomy and later ignored. However its importance in the history of veterinary science has now been recognized. "L'étude approfondie de l'Hippostologie d'Héroard montre que celui-ci mérite une place de choix dans l'histoire de l'anatomie vétérinaire. Il est le premier à avoir décrit un squelette entier de cheval en se fondant sur l'étude directe sur squelette. Il fut le premier à donner aux os du cheval des noms français raisonnés." Aurélien Jeandel "Jean Herouard premiere 'Veterinaire Francais'. A very good copy of this beautifully illustrated and important work.

BM STC Fr. C16th p. 223. Renouard 192:1. Mortimer French 273. Mennessier de la Lance I p. 617. "Ouvrage assez rare". Brian J Ford. "Images of Science. A History of Scientific Illustration." p. 78.

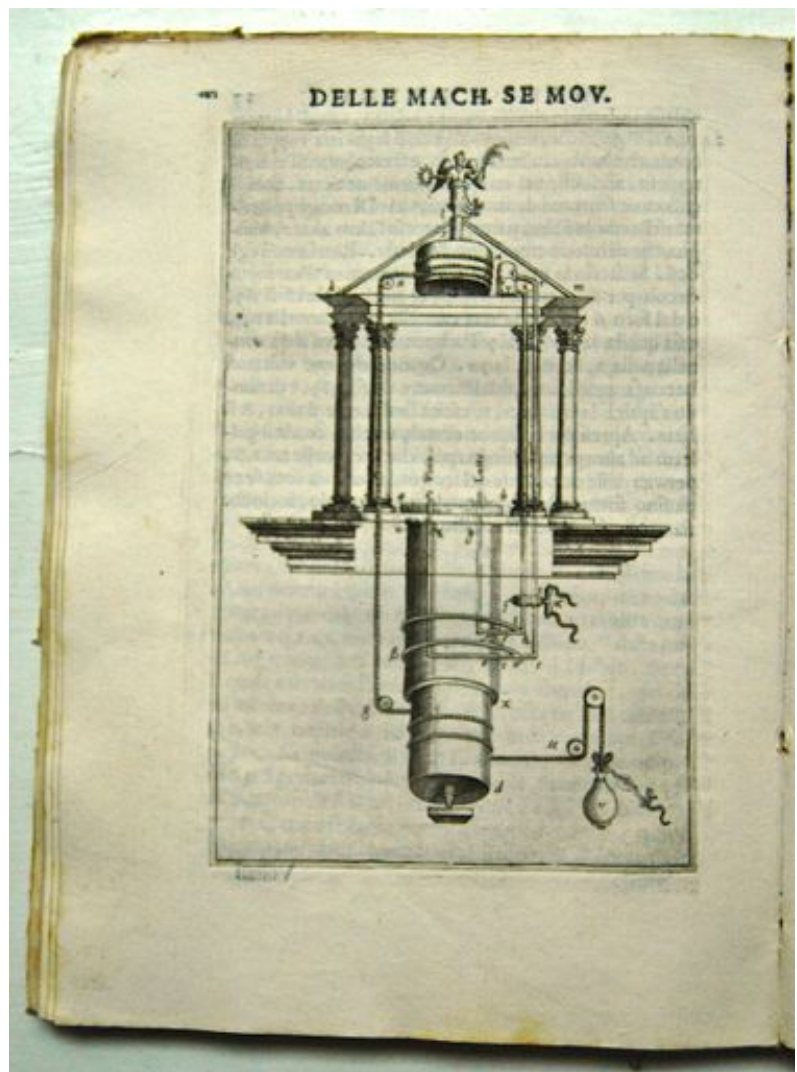
49. HERO OF ALEXANDRIA. *De gli Automati, overo Machine se Moventi, libri due, tradotti dal Greco da Bernardino Baldi...*

Venice, Girolamo, Porro, 1589

£5,750

FIRST EDITION thus. 4to. ff. 48. Roman letter. Title within elegant engraved architectural frame, Porro's leek device in roundel at head, further 22 illustrations to text, 11 woodcut, 11 engraved, of which 6 full-page, woodcut initials and headpieces. Bookblock splitting in two places but stitching holding, very occasional light marginal staining, a very good clean and well-margined copy in contemporary vellum over pasteboard, spine a little loose, lacking ties. Contemporary autograph of 'Francesco Montemagni Pistoria' in blank lower margin of title.

First edition of the first Italian translation, by Bernardino Baldi. Hero of Alexandria (fl. 62 A.D.) wrote extensively on mechanics and is assumed to have taught at the University of Alexandria. He was primarily known for his haphazard 'Pneumatica' before the recovery from an Arabic translation of his much finer 'Mechanica', which established him as a serious late classical authority. The 'Automata' or 'Automatic Theater' describes two puppet shows - one moving and one stationary. Both perform without the aid of human hands. The first moves before the audience by itself and shows a temple with a lit fire in which Dionysus pours out a libation to dancing bacchantes, while the latter opens its doors to present the myth of Nauplius. Both machines are driven by a heavy lead weight resting on a heap of millet grains which escape through a hole. The weight is attached by a rope to an axle which turns and drives the machine by means of strings and drums. "It represents a marvel of ingenuity with very scant mechanical means" (DSB). Baldi, born at Urbino in 1553 was an erudite and learned linguist and mathematician, and later Abbot of Guastalla. He prepared a number of translations from Arabic and Greek as well as composing his own works. This translation was completed in 1576 to be published alongside a work of his mentor Commandino's, but was not published until 1589 partly due to the latter's death. As yet, we have not been able to identify the artist 'Francesco Montemagni', who was probably the first owner of this book.



BM STC It., p. 326; Adams H-368; Mortimer Italian C16 IIM 231.



## FIRST EDITION

50. HOLINSHED, Raphael.  
*The First Volume of the  
Chronicles of England,  
Scotlande and Irelande*

London, Lucas Harrison, 1577

£12,500

FIRST EDITION, folio, ff (viii) 124 (i); pp.289 (i), (iv) 22 (ii), (viii) 518 (xxviii); ff (ii) 28; pp.115 (vii) 6pts in one, sep. t-ps to parts 1, 3 and 5. Double column, Black letter, Roman side notes, titles within elaborate woodcut borders (McKerrow & Ferguson 147), large armorial shield on versos, handsome woodcut initials. The three national histories extensively illustrated with woodcuts, of up to nearly 1/2 page, of battle scenes, important events and sometimes individuals. First few gatherings with some small round wormholes not affecting legibility, early autographs of Thomas Knyvett & Frances Le Neve at head of first t-p also 'A perfect book' in contemp hand. A little age yellowing, a good clean copy in contemp London calf over wooden boards, with rectangular border of two capstans, woman's head, face and ornament (Oldham XLVII, 771), lozenge shaped border within of heads, capstan and Renaissance ornament (Oldham XLVII, 775). Gilt armorial stamps of Hudson Gurney in centre of both covers, upper a bit wormed, lacking clasps, rebacked.



*A handsome copy with a very good provenance of the first edition of the single most comprehensive and valuable early history of the British Isles. It met with immediate success and rapidly became the standard work of its kind. Originally devised by Reginald Wolfe about 1548, but with the benefit of inheriting the historical notes of John Leland, Wolfe laboured on it for 25 years until his death with Holinshed working under his direction. At that point no part was ready for publication but the intending publishers engaged Holinshed to finish it with the assistance of William Harrison, and Richard Stanyhurst. The Chronicles were the first complete history of the British Isles to appear in print (and even of England) of an authoritative character, composed in English and in a continuous narrative and covering the whole period from earliest times to date. Although the work borrows from earlier chronicles it does not do so uncritically and the compilers themselves researched original sources (many of which are given on the t-p versos) as well as using French and Italian materials more extensively than any previous English historian. For the history of the 15th and 16th centuries it is simply irreplaceable. The second edition was placed in new hands and the text is very much altered; sadly also it is unillustrated.*

*Sir Thomas Knyvett (1846-1622), soldier, courtier, ambassador, member of parliament was appointed keeper of Whitehall Palace in 1597. In that capacity he was searching the cellars under the House of Lords when he allegedly discovered Guy Fawkes standing over 18 cwt of gunpowder. Knyvett interrogated Fawkes and others (who confessed), and the rest, as they say, is history. A Barony was his reward.*

*Frances Le Neve (née Boughton) was the cousin and wife of John Le Neve (1649 - 1741) author, scholar and antiquary, and bore him eight children. It is interesting that his name does not appear in the volume. Hudson Gurney (1775 - 1854) was another East Anglian antiquary and author, F.R.S, M.P and the possessor of a considerable family fortune. He is reputed to have had a library of near 15,000 volumes, all of which he said he had read.*





*A second volume 'The Laste volume' was also published but the two are rarely found together and the second is much more common. Of the 9 locations given by STC for this variant issue, 5 have Vol II only (BL., Trinity Cambridge, Newberry, New York Public and Yale) whilst only 3 have both (UL Cambridge, Nat Lib Edinburgh & Folger).*

STC 1368.5. Grolier I, 146 (collation as here). Pforzheimer II 494 (collation incorrect). Lowndes III 1036.

#### BOUND FOR QUEEN CHRISTINA

51. JESUIT LETTERS. *Relatione delle cose piu notabili scritte ne gli anni 1619. 1620. & 1621. Dalla Cina. Al molto reu. in Christo p. Mutio Vitelleschi preposito generale della compagnia di Giesu*

Rome, per l'erede di Bartolomeo Zannetti, 1624  
£13,500

8vo. pp. 252 (iv) [Last two leaves blank]. A-Q8. Roman letter. Woodcut Jesuit device on title, early shelf mark on fly. Light age yellowing, some minor spotting in places, the odd marginal spot. A very good copy in an exceptionally fine, slightly later, Italian red morocco fanfare binding, bound by the brothers Andreoli of the 'Rospigliosi bindery' for Christina Queen of Sweden, covers bordered with a large dentelle roll, corners and sides of central panel finely worked in a double gilt ruled strapwork design, infilled with scrolled leaf tools worked in silver, central double gilt ruled lozenge, arms of Christina of Sweden gilt at centre, gilt crown and putti above, wreath of scrolled leaf tools in silver below, all over semé of gilt pointillé tools, spine with gilt raised bands, each compartment finely gilt ruled to a panel design, central panels with two gilt circles worked in silver with semé of pointillé tools, edges and inner dentelles richly gilt, recased.

*A remarkable copy of these Jesuit letters from China in an extraordinary binding made for Queen Christina of Sweden from the workshop of the brothers Andreoli. Previously named only for its main patron, the*





'Rospigliosi bindery' was identified by José Ruyschaert as the bindery of Gregorio and Giovanni Andreoli. It was one of the most active and celebrated Roman shops in the 17th century and counted among its patrons not only Giulio Rospigliosi, but several other popes, noble families, such as the Medici and Borghese, and royalty, such as Giulio's close friend, Queen Christina of Sweden. See BL catalogue of Bindings, shelf mark c67a20, for a binding with the identical scrolled leaf tool worked in silver bound for Cardinal Rospigliosi by Andreoli. See also M M Foot, *The Henry Davis Gift*, vol I, London, 1978, p. 323-336. M M Foot, *The Henry Davis Gift*, vol III, no. 360 London, 2010 for Andreoli's bindings. For an example of a binding with Queen Christina's arms see BL catalogue of Bindings shelf mark C183c13. Queen Christina of Sweden is perhaps the most celebrated female bibliophile of all time, and certainly one of the greatest of her age. After her abdication and conversion to Catholicism she moved to Rome; she took up residence during her second stay in 1658 at the Palazzo Rospigliosi, which belonged to Mazarin. "Christina's extraordinary taste in the arts has influenced European culture since her time. Her palace, the Riario (now the Corsini, on the Lungara in Rome), contained the greatest collection of paintings of the Venetian school ever assembled, as well as other notable paintings, sculpture, and medallions. It became the meeting place of men of letters and musicians. The Arcadia Academy (Accademia dell'Arcadia) for philosophy and literature, which she founded, still exists in Rome. It was at her instigation that the Tordinona, the first public opera house in Rome, was opened, and it was she who recognised the genius of, and sponsored, the composer Alessandro Scarlatti, who became her choirmaster, and Arcangelo Corelli, who directed her orchestra. The sculptor and architect Giovanni Bernini, her friend, considered her his saviour when she commissioned the art historian Filippo Baldinucci to write his biography while he was being discredited in 1680. Her enormous collection of books and manuscripts is now in the Vatican library. She was renowned, too, for her militant protection of personal freedoms, for her charities, and as protectress of the Jews in Rome." *Enc. Britannica*

This collection contains three important letters written by Emanuele Diaz and Vincenslaus Pantaleon from Macau, and Nicolas Trigault from Hangchow, containing reports, etc., from the various missions and residences in "The [Jesuit Letters] form a special kind of historical source. Their structure usually is as follows: firstly, a rather short and general review of the political situation in China; secondly a general review of the Church in China; and finally, the reports from different residences. The information is of course selective: the letters treat religious subjects in order to fulfil their purpose as reports on the state of affairs in the mission. ... They are also rich in information about the customs and habits of the Chinese. The general review of the political situation in China often forms an interesting addition to Chinese sources. ... The annual letters are unique primary sources, chronologically close to the events they deal with. In many instances they contain reports by eye-witnesses of events described and even participants in them." N. Standaert. 'Yang Tingyun, Confucian and Christian in Late Ming China: His Life and Thought' pp 74-6. "The letter of 1621 from China, written by Trigault from Hangchow, is full of material on the advance of the Manchus in northern China: the capture of Liaotung, the fear for the safety of Peking, and the outbreak of local rebellions against the young Ming emperor. This is followed by a letter [pp.233-290] on the same subjects written by Alvarez Semedo from Nanch'ang, capital of Kiangsi province, in 1623 in which he reports that three million have died in these wars and that unrest is spreading throughout the country" (Lach, *Asia in the making of Europe*, III, pp.375-6).

BM STC It. C17th I p. 455. Cordier I 813.

52. JOACHIM, De Fiore. *Vaticinia, siue Prophetiae abbatis Ioachimi, & Anselmi episcopi Marsicani, cum imaginibus aere incisis, correctione*

Venice, Vaticinia, siue Prophetiae abbatis Ioachimi, & Anselmi episcopi Marsicani, cum imaginibus aere incisis, correctione, 1589

£2,250

FIRST EDITION thus. 4to. 72 unnumbered leaves, a-d4, A-O4, (O3,4 blank). Roman and Italian letter. Engraved title with portrait of Joachim de Fiore, supporting two stone tablets with the title in Latin and Italian, four full page and 30 half page engraved plates by Girolamo Porro, text within typographical border, large woodcut initials and grotesque headpieces, "Ad usum Fr.um [Fratum] de Molossis" ms. on lower blank margin of t-p., 'Alfred Lindall, Brockley 1903' on fly. Light age yellowing, occasional marginal thumb mark or spot. A very good copy, crisp and clean, with good margins, the engravings in rich, dark, impressions, in contemporary limp vellum, remains of ties.

First edition, beautifully illustrated with the fine engraving of Giralamo Porro, of the medieval Papal prophecies, wrongly attributed to Joachim of Fiore, including a final prophecy predicting the fall of the Turkish Empire, the so called 'Red Apple' prophecy. The work contains the commentary on the prophecies by Pasqualino Regiselmano. The full page engravings include a fine portrait of Joachim writing by divine inspiration with an image of the 'Wheel of the Popes'. There follow the 30 prophecies in Latin and Italian, each illustrated by fine emblematic engravings, the Turkish prophecy, with a full page illustration, and



*Regisismo's commentary. A series of prophecies concerning the Papacy circulated in ms. from the late thirteenth to early fourteenth century concerning popes from Pope Nicholas III onwards, in the form of a Latin text which assembled portraits of popes and the prophecies related to them. The texts and illustrations are so closely related they must have been conceived together. The prophecies, based on Greek prototypes, were probably intended to influence one of the ongoing papal elections, possibly written in opposition to the Orsini and their candidates.*

*They are derived from the Byzantine Leo Oracles, a series of twelfth-century Byzantine prophecies that foretell a saviour-emperor destined to restore unity to the empire. The series was augmented in the fourteenth century with further prophecies, written in imitation of the earlier, but with more overtly propagandist aims. By the time of the Council of Constance (1414–1418), both series were united as the 'Vaticinia de summis pontificibus' and misattributed to the Calabrian mystic Joachim de Fiore. Each prophecy consists of four elements, an enigmatic allegorical text, an emblematic picture, a motto, and an attribution to a pope. The final prophecy tells the vision of Mehmet II in which he holds a red apple which becomes progressively heavier and heavier so as to be unbearable. It prophesies the capture of Constantinople from the Christians and its later recapture and destruction of the Turks. A very good copy of this finely illustrated work.*

BM STC It. C16th p.356. Adams J213. Landwehr, Romantic emblem books 415. Caillet 5541 "fort rare .. fort interessantes". Dorbon-Ainé 2279: "Édition très rare, surtout intéressante pour son illustration.. tout fort curieuses".

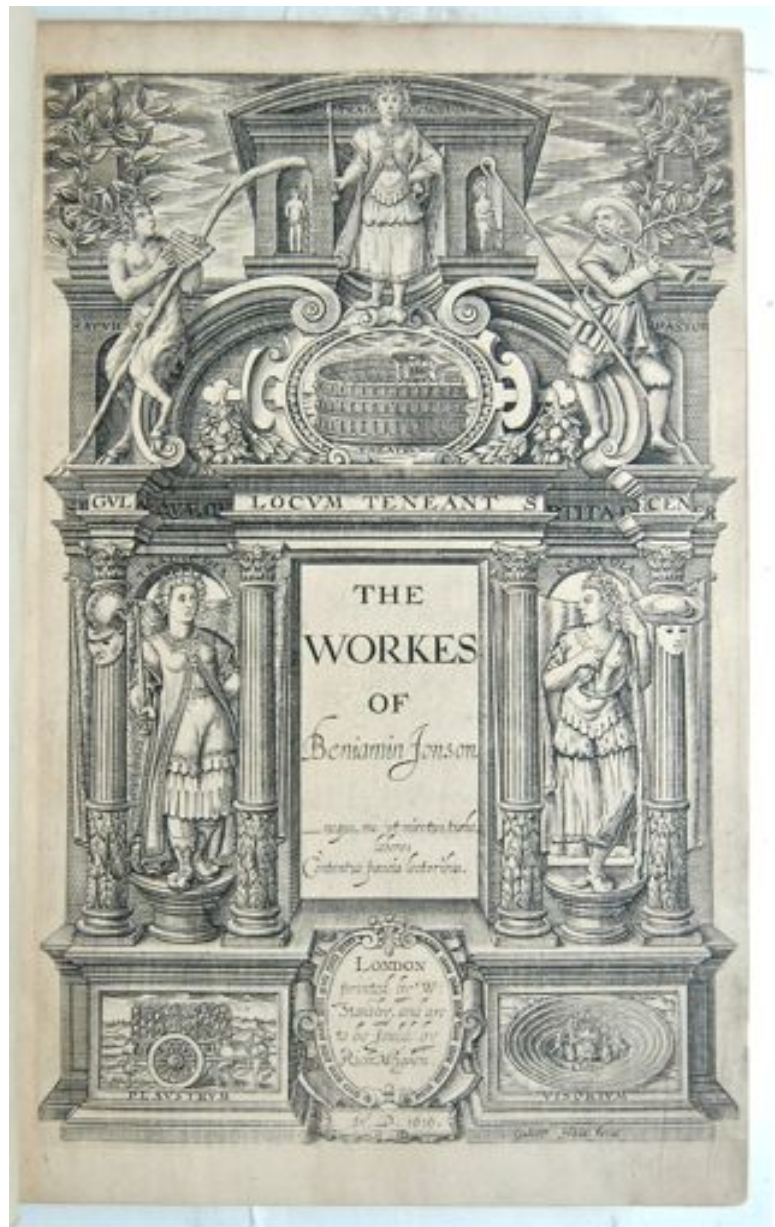
### 53. JONSON, Ben. *The Works*

London. W. Stansby for Richard Meighen, 1616, 1640 (1631-41)

£13,500

FIRST COLLECTED EDITIONS, fol. 2 vols, pp. (x) 1015 (i) lacking initial blank, (xii) 170 + 75 (i) + 156 + 292 + 132. Roman and Italic letter, first title within magnificent engraved architectural border by William Hole (chief engraver of the mint and the King's seals), at the top, figure of Tragicomedia with Satyr on the left and Pastor on the right; between double pillars on the left side Tragedia and on the right Comedia (Johnson 27:14), large woodcut initials, headpieces and other ornaments, first part of vol. II within double printed line borders, several part titles, 'Barr revengd m il' in early hand at vol. I p.5. Light age yellowing, the odd little rust mark or marginal spot, very good and clean copies in C19 full crushed crimson morocco by Riviere, covers bordered and inner dentelles gilt, spines richly gilt, a.e.g., armorial bookplate on front pastedowns.

*The first and best early edition of Jonson's collected works. "Jonson began the preparation of this definitive edition in 1612. He used the quarto texts whenever available, but scrupulously and systematically revised them, cutting out many marginal notes, altering the spelling, typography and punctuation in accordance with a consistent if somewhat pedantic plan introducing considerable editorial matter. The result is that this Folio edition may be regarded as authoritative. Moreover, Jonson attended the press while it was being printed and introduced many corrections and alterations at that time" Pforzheimer cit. inf. on vol. 1. "The three plays of Volume II were all that Jonson saw through the press of a projected continuation of his 1616 volume. His failure to complete the collection was probably due to the damning by the town of 'The New Inn' which was published in 1631 the same year as [part 1] of this volume. Because of Jonson's supervision of this part, the text here given may be considered authoritative." Pforzheimer cit. inf on the first part of vol. II. The rest of the work was seen through the*





press by Sir Kenelm Digby. Jonson (1573-1637) was at the centre, indeed one might say, was the centre, of English literary life for more than thirty years. A considerable poet, second as a dramatist only to Shakespeare and as an author-director of masques and revels second to none, there must hardly be a day when one of his creations, *The Alchemist*, *Volpone*, *Bartholomew Fayre* et al. is not playing somewhere in the world. He was a consummate presenter of the types he saw in society (usually slightly satirised à la Molière) and a brilliant inventor of plots, which unlike Shakespeare (who borrowed freely) were of his own device, and a master of the English of his day. It is fitting that this was the first collection of English plays published in the proud format of folio, the direct forerunner of the Shakespeare folios. It is interesting that at the first nights of 'Volpone' and 'Everyman in his Humour' one 'Will Shakespeare' is given as one of the leading players. An important work of English literature; the later editions, eg. the next of 1692, are much inferior.

STC 14752 & 14754. Pforzheimer 559 & 560. Greg III pp. 1070-1071 & 1076-77. Lowndes III 1230 'Jonson's own edition.' Alden 616/61 and 640/108. There are a number of references to tobacco and its sources in the Americas.

54. LAWSON, William. *A new orchard and garden ... With the country housewives garden ... As also the husbandry of bees, ... Whereunto is newly added the art of propagating plants.*

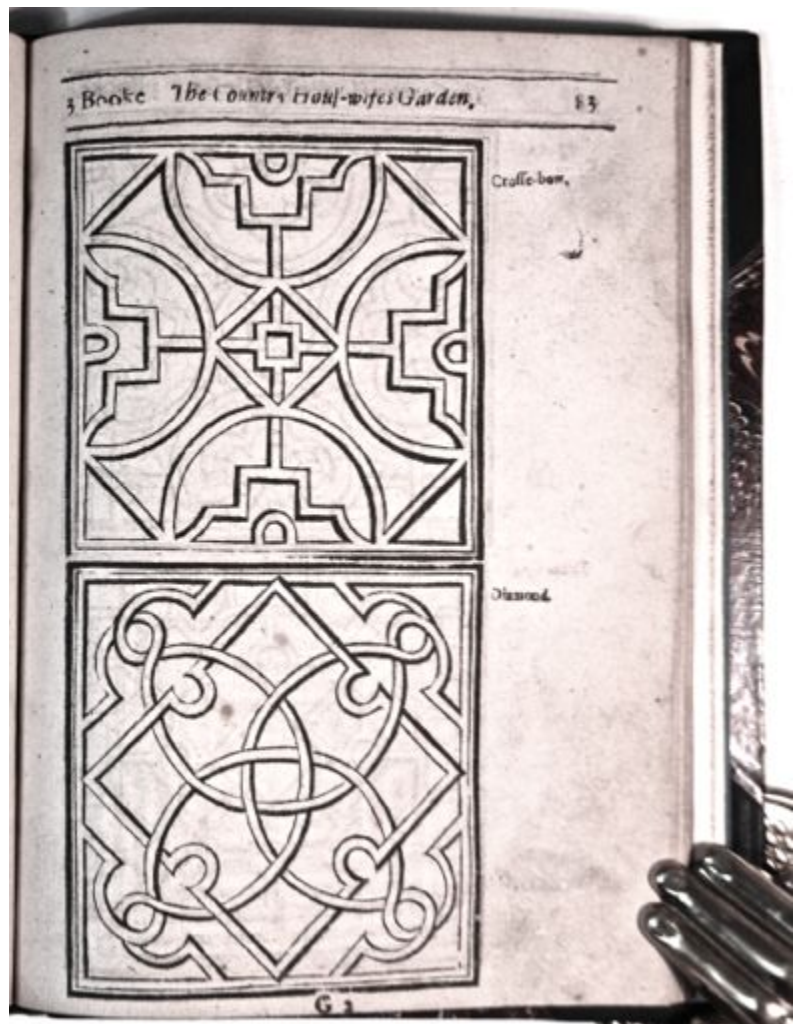
London, printed by Nicholas Okes for Iohn Harison, at the Golden Vnicorne in Pater-noster-row, 1631 £1,950

4to. pp (viii) 134. Roman letter. Typographical and woodcut initials. Title with woodcut scene of men working in an orchard (repeated), woodcut printer's device on second title, full-page plan of an estate depicting layout of various parcels and gardens, 2 large woodcuts of trees, 5 pages of designs for knot gardens, woodcut of a house for beehives, smaller cuts of tools etc in text, engraved armorial bookplate of Sir Thomas Neame on pastedown, his purchase stamp on fly. Light age yellowing, minor water-stains to lower outer corner in places, final leaves a little dusty. A good unrestored copy three-quarter green calf over marbled bds, spine with gilt ruled raised bands, fleurons gilt in compartments, red morocco labels, by Bain of London, dated '15/03/15' in pencil on rear fly.

*Fourth edition, slightly enlarged from the previous, of this beautifully illustrated work on gardening, the only published work of William Lawson, all early editions of which are now rare. Little is known of Lawson's life apart from what he tells us in the preface - that he has 48 years and more experience of furnishing his northern orchard and country garden 'with needfull plants and usefull herbs'. The work is dedicated to Sir Henry Belosses of a well known Yorkshire family who appears to have been a neighbour of the author and shared his keen horticultural interest and tastes. Lawson claims no authority for his work other than his own observation and experience but he was obviously sensible, educated and well read.*

*Within a small compass he provides sound instruction for 'planting, grafting as to make any ground good, for a rich Orchard' followed by similar information on 'herbes of common use, their virtues, seasons, profits, ornaments, variety of knots, models for trees, and plots for the best ordering of Grounds and walks', together with the 'Husbandry of Bees'. The section entitled 'the County Houswife's Garden' is valuable for its attention to the essential role of women in the rural household, as cooks, nurturers of fine flowers and keepers of the herbal medicine cupboard. Also Appended to this edition, is Simon Harwood's short treatise on the art of propagating plants and another, which may be by Lawson or Harwood, on how to increase the yield from a wide selection of fruits. A simple practical work written with some charm by an obvious enthusiast and still eminently readable.*

STC 15331.3. Not in Freeman. Lowndes has later edn. only.



FIRST EDITION. 4to. 110 unnumbered leaves. a-n<sup>8</sup>, o<sup>6</sup>. [lacking blank o6]. Roman letter. Entirely rubricated including white on black floriated woodcut initials, many woodcuts, including full page 'sphaera mundi', two printed in red and black, illustrating signs of the zodiac, classical deities, celestial spheres, astrological charts, heading on N1 verso corrected in contemporary hand, list of titles, crossed out on first leaf, in later hand. Title page backed, small worm trail restored in blank margins of first three leaves, minor waterstain in lower blank margin, the odd spot or mark. A very good copy crisp and clean in later calf, covers bordered with a double blind rule, rebacked, spine partially remounted, corners restored.



First and only incunable edition of this important and influential astronomy, by the 13th-century astronomer, Leopold of Austria, beautifully illustrated with a fine set of woodcuts. Ratdolt, who was even more widely renowned as a polymath and astronomer than as a printer, also printed the astronomical works of Albumasar and Hyginus. His woodcuts for those projects are among the earliest known printed figures of constellations, and the same blocks were employed for this Leopoldus in Ratdolt's Augsburg workshop. Two of the astronomical diagrams are printed in red and black, a technique pioneered by Ratdolt. Primarily a work of astrology based on the writings of Albumasar, the sixth book concerns meteorology both from a theoretical and a practical point of view, and includes folkloric methods of weather prediction and general descriptions of winds, thunder etc. Although virtually nothing is known of the author, the work was influential in the late Middle Ages, being cited by the great astronomer, Pierre d'Ailly, and admired by Regiomontanus, who proposed to edit it. Ratdolt dedicated this edition to Udalricus de Frundsberg, bishop of Trient. In the introduction Leopold states that he cannot take credit for the work as there was more than one author and he was just a 'fidelis illorum observator et diligens compilator'. He states his goal is to describe the motion of the stars, and to focus particularly on describing their effect. He describes Astronomy as the necessary starting point and foundation for the study of astrology. The *Compilatio* is divided in ten treatises: the first and second on the spheres and their motion. There is a dissertation on the comets at the end of the fifth book, beginning with a short discussion of Aristotle's theories, which recounts the opinion of John of Damascus (676-749 ca.), who asserts, in his 'De Fide Orthodoxa', that these celestial bodies announce the death of the King, and that they do not belong to the stars created in the beginning, but are formed and dissolved by God's will. He then gives a list of the nine comets and their latin names, ending with the meanings derived from their presence in each Zodiacal sign. These are a transcription of Albumasar's 'De magnis Conjunctionibus.' A very good copy of this beautifully illustrated and rare first edition, one of the earliest books effectively illustrated with scientific diagrams.





BMC II 382. Goff L-185. GW M17974. Hain 10042. Caillet 6636. "incunable de toute rareté" Brunet III, 1033. "édition rare". Honeyman V 1989. Cantamessa II 4422. "Imponente e importante trattato in 10 libri". Houzeau-Lancaster 4702 "fort rare".

56. LOREDANO, Bernadino. [i.e. SIGONIO Carlo.]. *In M. Tullii Ciceronis orationes de lege agraria contra P. Seruiliu Rullum Tribune pl. commentarius.*

Venice, apud Paulum Manutium, Aldi f, 1558 mense iunio

£1,950

4to. pp. 297, [iii]. A-20<sup>4</sup>, 2P<sup>2</sup>. Roman letter, some Greek. Woodcut Aldine device on title, capitals spaces with guide letters, bookplate of Baron Landau on pastedown. A very good copy, crisp clean and wide margined in contemporary limp vellum, later but old endpapers.

*First edition of this interesting commentary on Cicero's orations on land reform spoken against the tribune of the plebs P. Servilius Rullus, beautifully printed by the Aldine press. Cicero opposed Rullus' bill, which proposed to use money from foreign conquests to purchase land in Italy for the establishment of colonies of the poor, as he was instinctively opposed to what he saw as calculated bribery of the Roman electorate, and politically he was a supporter of Pompey who also opposed this bill. Cicero delivered 4 speeches, of which 3 are still extant, although the first is mutilated. The second is the most important; nothing is known of the fourth. Very little enthusiasm was shown towards the bill by the Roman people, who preferred the distribution of doles in the city to the prospect of distant allotments. The work had important resonance in renaissance Italy and Europe especially when it came to redistribution of land and wealth, particularly in what was public land or private land. "The most forceful Roman opponent of the agrarian movement was, however, Marcus Tullius Cicero. .. In short, Cicero characterizes the agrarian movement as seditious, dangerous, and violently unjust. For what is an agrarian law, he asks in De officiis, but an initiative "to rob one man of what belongs to him and to give to another man what does not belong to him?"*

*For Cicero, as for so many other Roman writers, agrarian laws driven by plebeian envy had disrupted the concordia of the Roman republic, given rise to factions, and ultimately dismembered the body politic. This conviction had profound consequences for the shape of early-modern political theory. The influence of the Roman sources (and of Cicero in particular) was so pervasive among civic humanists that the rejection of agrarian laws (or "levelling," as the English had it) became a powerful republican orthodoxy." Eric Nelson "For the land is Mine": The Hebrew Commonwealth and the Rise of Redistribution. Sigonio (1524-1585), Italian historian and classicist, was the author of numerous scholarly works held in high esteem by his contemporaries. He was born at Modena and held professorships at Venice, Padua, and Bologna. "he was unquestionably one of the first classical antiquaries of his time, and a man of great judgement as well as learning, very correct and deep in researches, and of most unwearied diligence." Chalmers. Sigonius's reputation chiefly rests upon his publications on Greek and Roman antiquities, which may even now be consulted with advantage. A very good copy with an excellent provenance. Baron Landau was a C19 collector of early books of impeccable taste.*

BM STC It. C16th p. 180 (Cicero) and p. 372 (Lauredanus ie Carolus Sigonius). Renouard. 174:8.

#### CURIOUS WORK ON THE PROS AND CONS OF MARRIAGE

57. MARCONVILLE, Jean de. *De l'Heur et malheur de mariage, ensemble les loix connubiales de Plutarque, traduites en françois, par Jehan de Marconville*

Paris, pour Jean Dallier, 1571

£1,950

8vo. ff. (viii) 83 (i). Roman letter, italic side notes. Woodcut publishers' device on title-page, floriated woodcut initials and head-pieces, book plate of Charles V. D. Elst on pastedown. Light age yellowing. A very good copy in C19 French

crushed red morocco 'Jansenist', signed Hardy-Menil, spine with raised bands, gilt title, edges with double gilt rule, inner dentelles richly gilt, a.e.g., joints slightly crushed at head.

Rare second edition of this curious work on the pros and cons of marriage, first published in Paris in 1564, concurrently with another work examining the good and evil of Women; both are mentioned in the privilege given to Jean Dallier at the end of this book and were probably complementary. Marconville published many works which presented arguments, for and against, in a tradition derived from Erasmus, and prefiguring Montaigne's *Essais*. The present work addresses such things as adultery, marriage ceremonies both christian and pagan, degrees of consanguinity, how to punish a wife, jealousy and the unhappiness caused by being married to a "Mauvais Femme". "Some French Catholics who began cautiously endorsing marriage were Jean Bouchet, Jean de Marconville and Francois de Billon. Jean de Marconville was a Catholic who sought the unity of the Church, but objected to the use of force against the Protestants. He addressed the issue of marriage in his 'De l'Heur et malheur de mariage', published in 1564. The stated premise was that men and women were meant to be married. He advocated marriage as security '... against the disordered affections of the flesh and against the vices of incontinence and sensuality.'" Yvonne Petry. 'Gender, Kabbalah, and the Reformation.' This was taken in part and reworked from a French translation of Mexia's 'Diverses Lecons' by Claude Gruget. "Marconville conceals Mexia as a source, juggles the order of Mexia's three linked chapters on marriage and leaves his reader with a false impression of his source material. Marconville borrowed and compiled from Mexia's 'Diverses Lecons', but more importantly he changed the meaning and context of the examples. Marconville transformed Mexia's writings on variety and diversity into an argument for monogamous Christian marriage. ... Marconville's work ... echoes Mexia and copies his phrases, but alters them slightly to emphasise the more formal requirements of the public ceremonies required for a legitimate marriage. For Mexia, the consent alone (*seul consentement*) of the couple suffices, helped along by ceremonies. For Marconville a more public (*solonnel*) arrangement is required to demonstrate this consent that he emphasises as 'mutual'. Lyndan Warner 'The Ideas of Man and Woman in Renaissance France: Print, Rhetoric, and Law' Very little is known of Marconville's life. A country gentleman born about 1540, he was a fairly prolific writer in the popular philosophical vein and a friend of a number of better known literary contemporaries such as Thevet and Belleforest. Hofer (NBG) describes his works on women as "*recherchés pour leur singularité*".

This edn. not in BM STC Fr.. Adams M-551. Brunet III 1408. "Traité assez recherchés". Cioranescu 14017 (1st ed.). Gay II 470. "Livre rare et tres curieux." Not in Tchermerzine or Hull 'Chaste, silent & obedient'.

58. MARESCOTTI, Ercole. *Alla ill.ma et ecc.ma sig.ra ... Flavia Peretti Orsina. Dell'eccellenza della donna discorso di Hercole Filogenio.*

Fermo, appresso Sertorio de' Monti, 1589

£2,750

FIRST EDITION. 8vo. pp. [xvi], 271, [i]. [cross]<sup>8</sup>, A-R<sup>8</sup>. Roman letter. Woodcut arms on title of Flavia Peretti Orsina, prefatory material within woodcut border, text with double box rule, white on black floriated initials, woodcut tail pieces, woodcut and typographical ornaments. T-p fractionally dusty, with minor light stain in lower blank margin, slight age yellowing. A very good copy, crisp and clean, with good margins, in C18(?) carta rustica.

First and only edition of this rare and interesting work in praise of women in general and, most unusually, in praise of twenty contemporary women of Bologna by Ercole Marescotti, a member of a noble Bolognese family. The volume falls into the genre of *Laude* established in Bologna by the fifteenth century when Sabadino degli Arienti penned his 'Gynevra delle Clare Donne' at the Bentivoglio court. Arienti praised thirty two women of particular worthiness, most of them dead, not all of local origin, remarkable for piety, scholarship, sometimes as power-brokers and even as warriors. Marescotti's volume comprises passages dedicated to women whom he deemed exceptional for their talents, beauty, blood or for their high social standing which placed them in the public view. He divided his work into two parts. In the first he commented in general terms upon female virtues (or *onesto*) especially intelligence and accomplishment, and drawing upon examples. The second part describes, in varying detail, some twenty of the city's noblest and most accomplished women, commenting upon their beauty, the antiquity of their families, their intelligence and not least their men. See Caroline P Murphy. 'In Praise of the ladies of Bologna: the image and identity of the sixteenth-century Bolognese female patriciate.' Each of these eulogies in prose is then followed by a poem in its subject's honour. Despite the eulogies, the work does provide valuable insight into the world of powerful women of C16th Italy, with interesting details on their lives. Rare; we have located only two copies outside Italy, at Harvard and Folger.

Not in BM STC IT. C16th Gay or Erdmann.

59. MARIANI, Giovanni. *Tariffa perpetua con le ragion fatte per scontro de qualunque mercadante si voglia, che dimostra quanto monta ogni quantità de cadauna mercantia ad ogni precio, si a peso come a numero.*

Venice, per Francesco Rampazetto. Ad instantia de l'autore Zuane Mariani, 1567

£1,750

12mo. ff. (vi) 7-279 (xx). A-2B<sup>12</sup>. lacking final blank. Roman letter. Woodcut initials, titles within grotesque woodcut border, allegorical figures of Arithmetic and Mensuration at sides, 'M' within roundel beneath, Mariani's woodcut device on recto of last leaf, charming woodcut illustration of the Virgin and Child with John the Baptist on verso, within a border composed of 8 blocks, two of stylised decoration, the others with portraits of the four evangelists and the Eagle of



St John and the Ox of St Luke, woodcut, within decorative border, of various measuring tools for different goods on A6 verso, privilege beneath. Light age yellowing, title mounted, very fractionally shaved at the fore-margin, tiny worm trail in the last 6 leaves just touching a few letters, some minor water staining in places. A good clean copy in slightly later vellum over thin paste boards, recased.

*Rare edition, probably the fourth of about eleven of this bestseller, printed between 1553 and 1593 by Giovanni Mariani, an official in the camere degl'Imprestiti at Venice. The book was chiefly written, as Mariani informs us in the preface, for merchants without warehouses, who are constrained to carry on their business while carrying their goods with them. A ready reckoner for merchants dealing in all kinds of commodities, containing both interest and exchange tables and adapted to the particular needs of Venice and other towns of northern Italy. At the end there is a short treatise on weights and measures. The first title page describes the guide's utility for merchants operating in Venice, Dalmatia, and the rest of Italy and the Venetian empire, who would be using the currencies of Venice, Brescia, Bergamo, Milan, Cremona, Mantua, etc. In the preface Mariani describes the difficulties for traveling merchants in using multiple currencies and the various exchange rates between them. He invents a system of symbols to represent different currencies whose rates of exchange can quickly be referenced on the tables provided. At the end he gives the standard prices of various commodities most generally traded such as oil, wheat, various dyes and colours, wine, and the various quantities in which they are measured. The difficulty of different exchange rates is exacerbated by the differences in measurements of various items. The work illustrates the type of trade being undertaken in the Venetian Empire and the far reach of that trade to cities in the Eastern Mediterranean and highlights the complexity of using the various systems of measurement and exchange. It describes trade with places such as Alexandria, Nicosia, Lepanto, and Beirut. This edition is particularly rare; we have located four copies in Italian libraries and OCLC adds two further copies only, one at Glasgow the other at Folger.*



This edition not in BM. STC. It. C16th. Riccardi I 115. Smith, Rara Arith. p 180-1. Brunet III 1424. (other edns.) Graesse IV 396. (other edns.) JFB M143 (earlier edition). Kress 139 (later edn.)

#### EXTREMELY RARE FIRST COLLECTED EDITION

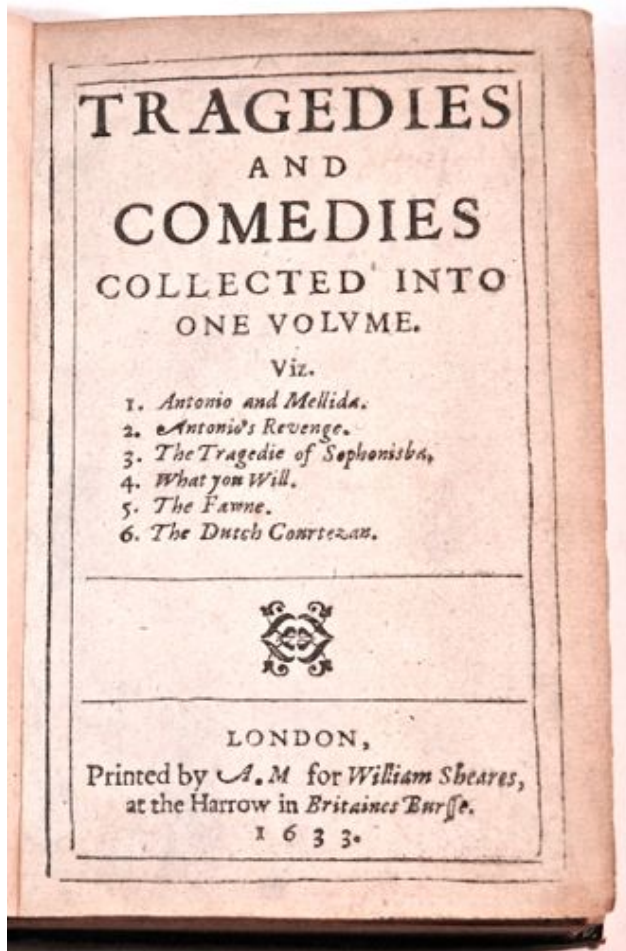
60. MARSTON, John. *Tragedies and comedies collected into one volume. Viz. 1. Antonio and Mellida. 2. Antonio's Revenge. 3. The tragedie of Sophonisba. 4. What you will. 5. The Fawne. 6. The Dutch Courtezan.*

London, Printed by A[ugustine] M[athewes] for William Sheares, at the Harrow in Brittaines Bursse, 1633

£19,500

FIRST EDITION thus (mixed first and second issues). 8vo. 207 unnumbered leaves. [A]<sup>1</sup>, B-2C<sup>8</sup>, 2D6, (without last two blanks). Roman letter, some Italic. Grotesque woodcut ornaments on part titles, floriated woodcut initials, typographical headpieces, a ms. list of the plays in early hand on pastedown, small library stamp on front fly. Light age yellowing, minor dust soiling in places, the odd marginal mark or spot. A very good copy in contemporary calf, covers bordered with double blind rule, later morocco label gilt, expert restoration to head and tail of spine and corners, a.e.r. in red morocco box by H. Zucker.

*Extremely rare first collected edition of the major plays of John Marston, the first issue with the original title pages to each play and one of two signed dramatist's addresses to the reader, with the second issue cancel of the general title*



page, and with the preliminary epistle left out. "One other edition of Antonio's revenge appeared during Marston's lifetime. William Sheares printed a collected edition of six of Marston's plays. This edition exists in two issues. The imprint of the first calls the book 'The works of Mr. John Marston': the imprint of the second reads 'Tragedies and Comedies collected into one volume'. Brettell comments: 'It would appear that in this second issue any mention of Marston's name was omitted. A new general title-page was supplied; The publisher's preliminary epistle was left out; anonymous title-pages were given to the several plays; and the two signed dramatist's addresses to the reader were left unsigned.' The Stationer's register contains no reference to Sheares having any rights in Marston's plays at all ... Sheares, then pirated these plays and perhaps took the risk of publication on the assumption that the owners of the copies might not be very anxious to claim their rights in a period when the attack on plays and players was approaching its apogee. In this year the master of the Revels ordered the re-licensing of old plays, and it also saw the publication of Prynne's *Histrio-Mastix*, in a sense the summation of the Puritan attack on the stage. ..Marston had left the stage and entered the Church in 1609. In 1633, in view of the prevailing climate of opinion, he was probably anxious to conceal his earlier association with drama. He may well have been in the city when he heard of Sheares's edition or, indeed, seen a copy of the first issue, for we know he died in London in 1634. .. The probable explanation for the cancels in the second issue of the 1633 edition is thus that Marston personally objected to its printing. ... In the second issue of the 1633 edition the intention was to remove all traces of authorship: in fact few extant copies contain a complete set of cancels." W. Reaveley Gair. "Antonio's Revenge: John Marston". John Marston (1576 – 1634) was an English poet, playwright and satirist during the late Elizabethan and Jacobean periods. His career as a writer lasted a decade, and his work

is remembered for its energetic and often obscure style, its contributions to the development of a distinctively Jacobean style in poetry, and its idiosyncratic vocabulary. A successful working playwright, he was associated with many different London acting companies and exemplifies both the best and the worst traits of Elizabethan drama. Although his works were consigned to obscurity for centuries after his death, critical interest in Marston's works revived in the nineteenth century and during the 1930s; they are now acknowledged as an important part of Elizabethan literary history. "We are aware, in short, with this as with Marston's other plays, that we have to do with a positive, powerful and unique personality. His is an original variation of that deep discontent and rebelliousness so frequent among the Elizabethan dramatists. He is, like the greatest of them, occupied in saying something else than appears in the literal actions and characters whom he manipulates ... It is not by writing quotable 'poetic' passages, but by giving us the sense of something behind, more real than any of his personages and their action, that Marston established himself among the writers of Genius" T.S. Eliot. A very good copy of this important and rare edition.

STC 17472. Greg, III, p.1090. ESTC S123209. Lowndes 1487. Not in Pforzheimer.

ATTRIBUTED TO FLORMOND BADIER

61. MARTINUS, [Strepus], *La Cronique martiniane de tous les papes qui furent iamais et finist iusques au pape Alexa[n]dre derrenier decede mil cinq cens et trios, et avecques ce les additio[n]s de plusieurs croniqueurs.*

Paris, [?Couteau for] A. Verard, [c.1503]

£32,500

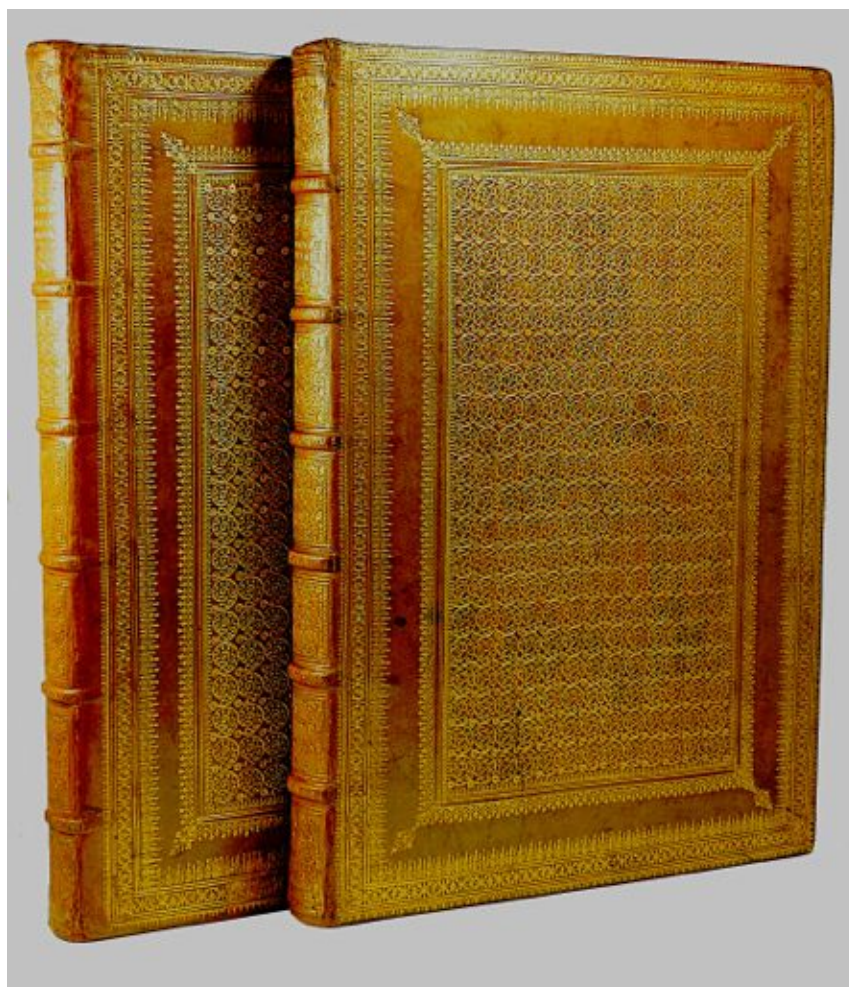
FIRST EDITION. 2 vols, folio. ff. (vi) CLXXXII; (viii) CCLI-CCCCII [but complete, cf. Brunet]. Double column, lettre Bâtarde. Vol I: Rubricated, 4, 6, and 8 line initials in red and red and blue, pages ruled in red, pretty woodcut initials, many white on black in several series, intricate anthropomorphic woodcut initial 'L' on title. Narrow oil stain affecting margins of two leaves and text of last leaf, a few minor repairs to gutters not affecting text, the odd oil spot. Vol II: Calligraphic and anthropomorphic initials in several styles, large woodcut printer's device at end. Neat old repair to outer margin of t-p, not touching text, four leaves with repairs at gutter, last leaf laid down and outer margin restored, the odd minor or marginal spot, occasional very small wormtracks (just touching one or two letters of text), light small marginal



dampstain, two leaves at end repaired at fore-edge. Very good clean, wide margined copies, vol II even a little wider, in matching French crushed olive morocco richly gilt, MOST PROBABLY A VERY FINE EXAMPLE OF THE WORK OF FLORIMOND BADIER, c. 1620, covers and spines with repeating geometric pattern of gilt swirls and sequins, pointillés within gilt-tooled frames, fleurons at corners, spines in seven compartments, 'DAVACOUR(T)' gilt stamped on both. Minor repairs at head and foot of spines and some corners, one sympathetic repair to small lack in lower corner of upper cover of vol II. Vol I: 'A Claude Fauchet' in C16th hand in upper blank margin of title, 'Claude de montperlier' and 'Marie guiot' in early C17th hand in blank portion below, small armorial stamp and C19 printed monogram in blank, early 19th-c bookseller's notes on fly, Early 19th-c silvered armorial label 'J.G.' inside upper cover. Vol II C16 autograph 'Dultory' (?) beside title, early exlibris below another inked over it, '1670'.

*Magnificent copy of this grand French chronicle and history of the popes in a stunning early 17th-century binding probably from the workshop of Florimond Badier; one volume rubricated in a contemporary hand. The chronicle in its present form was assembled from that of Martin Polonus (d. 1278), which ends in 1277 with the burial of John XXI. It was continued up to Urban V (1362)*

*by Echard Verneron (Canon of Liege), and then in the second volume from the texts of 'plusiers croniqueurs', who include: Jean de Troyes, Gaguin, Jean de Montreuil and Jean Castel. Volume I remains an important source for the history of the Avignonese papacy. The second volume comprises a history of France in the period from 1399 to 1503, including the collapse (c. 1500) of the Parisian bridge where Verard's shop was located, forcing him to move to the address on colophon of vol II and giving a date ante qua non for the production of the work. The second volume is also an important historical document, for the later periods of the Hundred Years War, from the high point of the English conquest up to their expulsion from the whole of France except Calais. Martinus was Martin Strebski, born in Troppau, a Dominican friar, papal chaplain and penitentiary under Clement IV and succeeding popes, and finally archbishop of Gnesen. His 'Chronica Pontificum et Imperatorum' is a history of the world, and was "the favourite handbook of the later Middle Ages" (Catholic Encyclopaedia). It enjoyed a broad readership and tremendous popularity. His chronicle includes the (mythical) story of the female Pope, 'Pope Joan', and it is here that name is first used. Martinus*



*tells the story that after Leo IV (847-55) the Englishman John of Mainz occupied the papal chair. He was, it is alleged, a woman. Taken as a girl to Athens in male clothes by her lover, she made such progress in learning that she was without equal. She came to Rome, where she taught science, and attracted the attention of learned men. She enjoyed the greatest respect on account of her conduct and erudition, and was finally chosen Pope, but having become pregnant by one of her attendants ('mais Durant sa papalite elle fust engrossie de son familier'), she gave birth to a child during a procession, dying almost immediately.*

*The principal family of Avacourt or Avaugour were of the old Breton nobility, related to the Ducal house. The second descended from François de Bretagne, natural son of Duke Francis II. It has not been possible to identify who commissioned these splendid bindings.*

*Florimond Badier, who is thought to have come to Paris from Gascony, was apprenticed to Jean Thomas, gilder in 1630 and completed his studies in 1636. In 1645 he married the daughter of the binder Jean Gillede and was made free of the Guild of St Jean. Badier like Le Gascon (it has been suggested the two were the same) was a master of the pointillé or dotted style which increased the brilliance of the gilding, favoured by the leading French binders in the first half of the C17 and incorporated into the most splendid bindings of the time. Three very fine and intricate pointillé bindings signed by Badier are known and represent the pinnacle of delicacy and precision.*

BM STC Fr., p. 305; Fairfax-Murray French, 362; Brunet III, 1504; Graesse IV, p. 431; see Gruel I, plate after p. 160 and G.D. Hobson, *Fanfare Bindings* 1935. Kerviller, *Bio-Bibliographie Bretonne* p. 395 et seq. Rare: one copy only in COPAC (BL) four in the BNF; two complete copies only recorded at auction in the last 25 years.

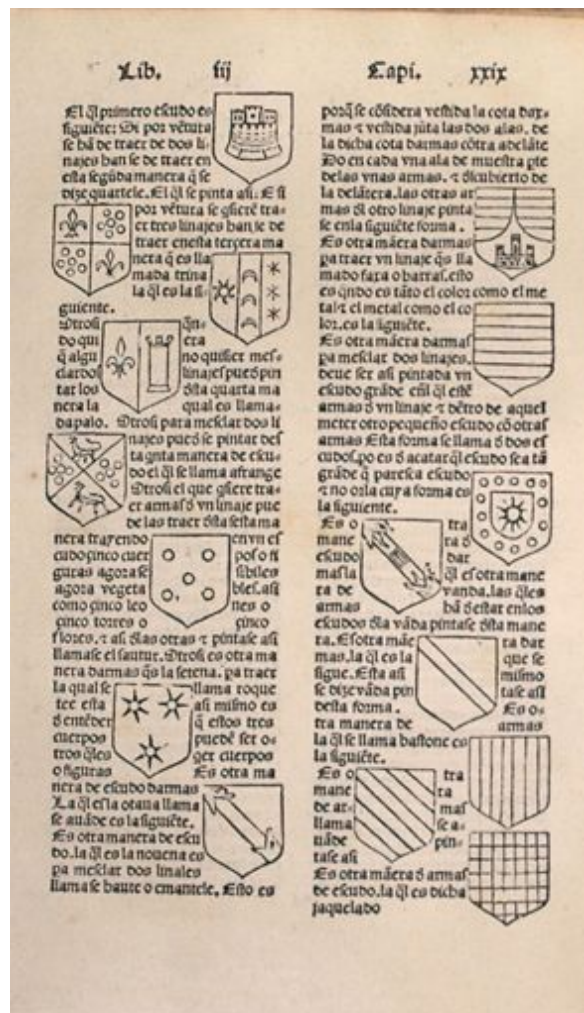
FIRST EDITION folio, 96 unnumbered ll, a6 b-h8 i10 k-m8. Gothic letter in two sizes, 48 lines plus headline to a full page, double column, ornate white on black woodcut initials; two opening 17-line paragraphs in red, final ll. with 47 woodcut shields, 3 herald's tunics and 15 pennants. Some ll. lightly browned, some probably washed long since; a very good, large copy in 19th C crushed crimson morocco, covers triple gilt ruled, spine with richly gilt compartments, inner dentelles gilt, a.e.g., two 20th C bookplates on pastedown.

First and only early edition of the first book on heraldry printed in Spain in the only known production of this Seville press and one of a tiny number of Spanish secular vernacular incunables that have survived. About 850 Spanish incunable editions of all sorts are known, of which more than 70% consist of religious/philosophical/classical/humanistic/grammatical texts - the staples of university and church. By contrast, only 25 historical editions of the period are recorded in aggregate, in all 3 printed languages of the Peninsula - Spanish, Catalan and Portuguese - less than 3% of the total (see BMC X, G.D. Painter's fascinating 'General Introduction'). The present work in fact is not just heraldic, but also deals extensively with the rights, duties and attributes of the princes and nobility of Spain, illustrated with biographical exemplars depicting their chivalry, greatness and other noble virtues, generally categorised under 'history.' Beginning with the dedication to Fernando "el Católico", the first book contains a history of the world from Adam, discussing the different ages of the world, mentioning the fall of Babylon, the destruction of Jerusalem, and the coming of Christ. Drawing on sources such as St Jerome and Eusebius, matters geographical and anthropological are discussed - the division and population of the world, focussing on Asia, Libya, Armenia, Persia, Africa, Egypt, and Judea. The discovery of arts and sciences, decrees on nobility, and its nature - theologically, morally and naturally, politics, orders of precedence in heredity, are also discussed. Chapters LXXV-C then enumerate in meticulous detail the duties, prerogatives, and privileges of the different offices and dignities, covering viscounts, barons, generals, judges, legal authorities, marshalls, cavalry, maestros, marquises, Roman officials, mentioning dress, residences, accoutrements etc. In the second book come discussions of lineage in the Classics, drawn i.a from Ovid, Livy and religious commentators such as Augustine. The third book focusses on heraldry proper. Beginning with a discussion of insignia and coats of arms that are borne on banners and shields, Mexia considers the right to bear arms, and the practice of adopting the arms of important figures as a sign of subjection. Sharing arms, and the technicalities of doing so are touched upon - a precursor of copyright - and the inheritance of arms by both legitimate and illegitimate children is discussed. The pictorial display and deeper significance of arms, standards, blazons, signals and pennants are dealt with; covering their invention and use; how animals should be depicted, colours, metals, iconography and their significance, and discussing which physical materials are most suitable for the adornment of the armigerous classes, accompanied by numerous small woodcut crests.

Throughout the work, Mexia discusses and attacks the conclusions of Bártolo de Sassoferrato, who had composed the heraldic work "Tractatus de Insignis et Armis" in 1335.

Fernando Mexia was a noted poet from Jaen in Andalucia, and this present work is part of the long 15th C tradition of the study of the nobility and cavalry, developing themes otherwise addressed in works by Alfonso of Cartagena and Diego de Valera.

BMC X p.45 (incomplete). Hain 11133 (11132 is a ghost, see Palau). Haebler 141. Vindel V 130:44. Goff M531. Palau 167245.





63. MISSAL, USE OF YORK. *Missale ad vsum ecclesie Eboracen[sis] tam in ca[n]tu q[uo] in litera recognitu[m], co[n]grue[n]tibus historijs adornatum, marginalib[us] quotationib[us].*

Paris, Prosisq[ue] ac varijs additamentis locupletatum sumptibus Fra[n]cisci Regnault, 1533

£25,000

4to. ff. 206 unnumbered leaves. A8, a-m8, n4, o-z8, <sup>2</sup>a8 [et]10. Gothic letter, in red and black throughout, double column. Title within white on black criblé woodcut border incorporating Regnault's device at foot, with woodcut vignette, white on black criblé woodcut initials, numerous small woodcut illustrations in text, two full-page in the canon, typeset music. Contemporary autograph of Nicholas Jackson (of Leeds?), with his early annotations on title-page and next page, including four lines in both Latin and English about the purchase of the book, slightly later autograph of "William Standley Edward" on h2 verso, engraved armorial bookplate of John Towneley (1731-1813), of Corney House, Chiswick (heir of Charles Towneley, the antiquarian of Towneley Hall, Lancashire), whose library contained a collection of Caxtons and other early English printing, sold at Evans, 8 June 1814, lot 710, to Richard Heber for £2-3-0, his sale, again Evans, part VI, 3 April 1835, lot 2363, to Thorpe for £4, then bought by Mendham from Thorpe; there is the note "very rare 5/15/6" above the Towneley bookplate (probably Thorpe's price), old Law Society stamp on flyleaf and A4. Light age yellowing, title-page and verso of last somewhat dusty, occasional light soiling, small tear in margin of n2 just touching a few letters on verso, small ink hole in blank margin of last quire, small light water-stain in lower blank margin of a few leaves. A good copy in English speckled calf c1700, rebacked, with original spine neatly laid down, red morocco label. a.e.r.



An exceptionally rare complete Missal for the York rite, which was used across the north of England; it is the fifth and final York Missal listed by STC, the first of which was printed in [1509?]. "It was a received principle in medieval canon law that while as regards judicial matters, as regards the sacraments, and also the more solemn fasts, the custom of the Roman Church was to be adhered to; still in the matter of church services (divinis officiis) each Church kept to its own traditions (see the *Decretum Gratiani*, c. iv., d. 12). In this way there came into existence a number of "Uses", by which word were denoted the special Liturgical customs which prevailed in a particular diocese or group of dioceses: speaking of England before the Reformation, in the south and in the midlands, the ceremonial was regulated by the Sarum Use, but in the greater part of the north the Use of York prevailed." *Catholic Encyclopaedia*. There are significantly fewer editions printed of the "use of York" than the Sarum Missal and they have survived in very, very few copies; there were 51 printings of the Sarum as compared with 5 of the York.

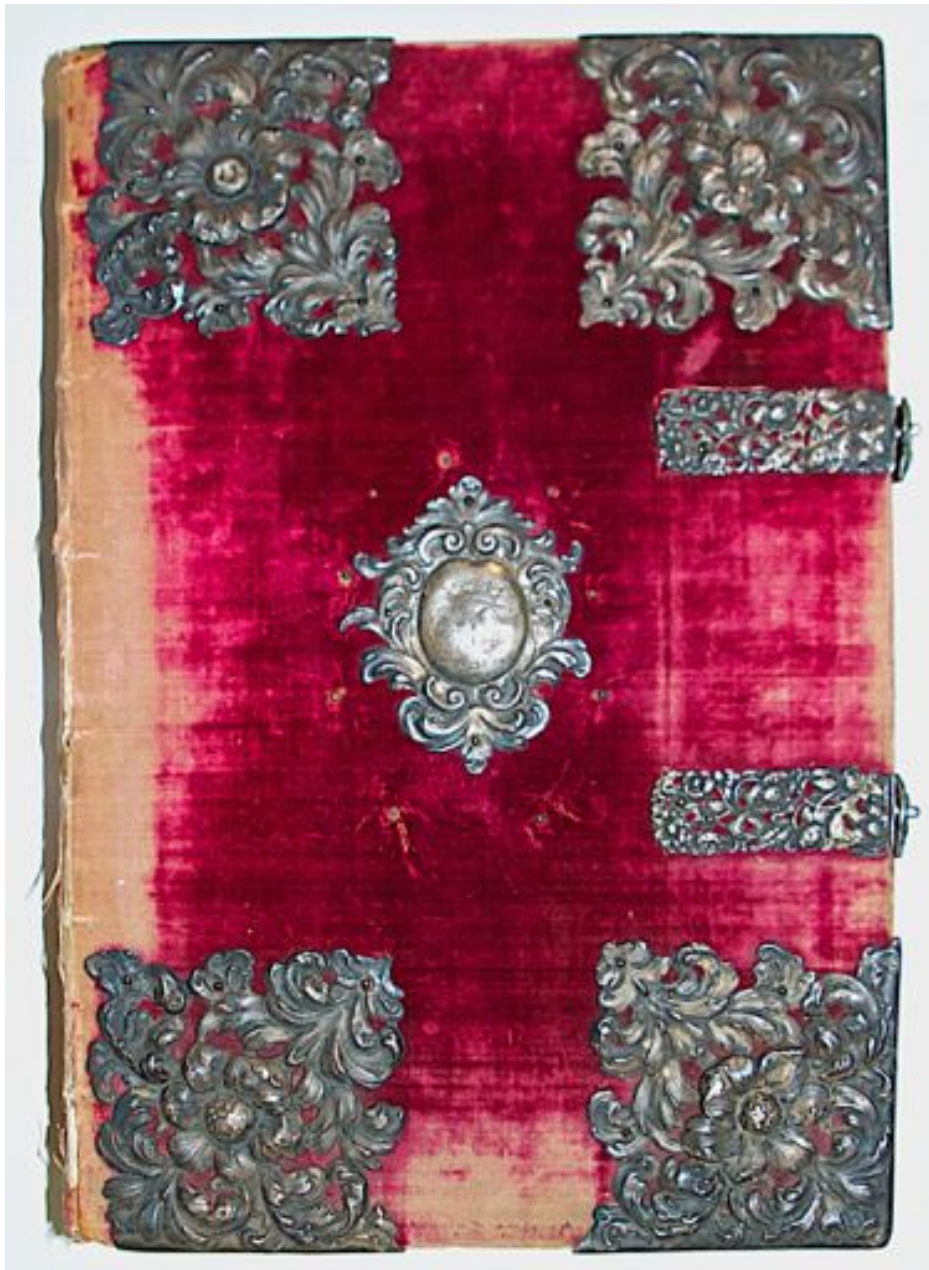
"The state of liturgy in Britain before the Prayer Book is often described in the words of the well known preface 'some following Salisbury use, some Herford use, some the use of Bangor, some of Yorke, some of Lincoln; now from henceforth all the whole realm shal have but one use.' The passage implies the continued existence of established local rites, although the author may have overstated their diversity. It has long been accepted that in later medieval England the use of Sarum, which had developed from the customs of Salisbury Cathedral, eventually superseded most of the other local patterns. At least one significant regional use did remain at the English reformation: that of York, a counterpart to Sarum used throughout the northern province. The origins and survival of the use of York in spite of the ascendancy of Sarum demand explanation." Matthew Salisbury *The Use of York: Characteristics of the Medieval Liturgical Office in*



York'. This date of this printing marked the end of the trade in books from the Continent destined for the English market, not simply because of the Act of Supremacy of 1534, but another Act passed that same year to restrict the activities of foreigners in the English book trade was the real cause. Regnault, as the primary importer, was the most affected and he wrote to Thomas Cromwell in 1536 to plead his case. This missal is exceptionally rare with only six copies recorded in libraries, and only one in the US at Illinois. An attractive, complete copy with exceptional provenance.

ESTC S120751. STC 16224. Weale-Bohatta 363.

#### C.17TH SILVER AND VELVET BINDING



64. MISSAL. *Missale Romanum ex decreto sacrosanct Concilii Tridentini restitutum.*

Paris, apud Societatem Typographicam Librorum Officii, 1600

£9,500

Folio, ff [xxxviii] 228, 42. Roman letter in red and black, double column within printed borders, extensive music. Ms column borders in red, historiated initials in pretty contemporary hand colouring of red, blue, green, gold etc throughout. Title within very fine architectural border depicting great figures of the New Testament and early church and incorporating the Royal Arms of Henry IV of France; 7 splendid full page engravings representing the major feasts and Last Judgement, one signed 'Leonard Gaultier 1596', early ms additions, one for the mass of St Anne at the beginning (stuck to blank) and another on final leaf. Faded silk markers (probably originally red), green silk page stubbs and eps., edges richly gaufered gilt. Superb contemporary binding of crimson or purple velvet, worn at edges and spine and cracked at joints, large baroque silver corner pieces to both covers and ornate clasps all beautifully worked to

naturalistic patterns, central silver plaque within ornate frame to both covers, coat of arms engraved on upper and monogram on lower. In folding box.

*A rare, elegantly decorated and sumptuously bound altar missal in the Tridentine rite, produced and embellished with no expense spared, 'Ad maiorem Dei gloria'. Crimson or purple velvet bindings were often used on presentation copies for princes of the state or church, all the more so when elaborate silver decoration was added. In the present case the arms demonstrate that the owner was the child of the union of two European families of the high nobility, but unfortunately we have been unable to discover more. The armorial bearings (fleur de lys, lions passant, etc) are pretty standard though the orb above the latter is less usual but not indicative. The silver work, which is early baroque, is quite monumental and very richly carved, like an early Grinling Gibbons. The workmanship is not easy to place but there appears to be a*



mixture of French and German influences which suggests the Netherlands (a centre of book silverwork) or the borderlands of Eastern France and Western Germany, though we doubt the workmanship French. The whole was most likely bound for the family chapel of the Castle of the noble whose arms it bears. The ms addition of the mass of St Anne may be a clue to at least the Christian name of that individual.

Gaultier's dramatic engravings are here in very striking clear impression, contrasting with the delicate watercolouring of the historiated initials. A beautiful and historic artefact.

Not in BM. STC. Fr., Adams or BNF cat. This edition not in World Cat.

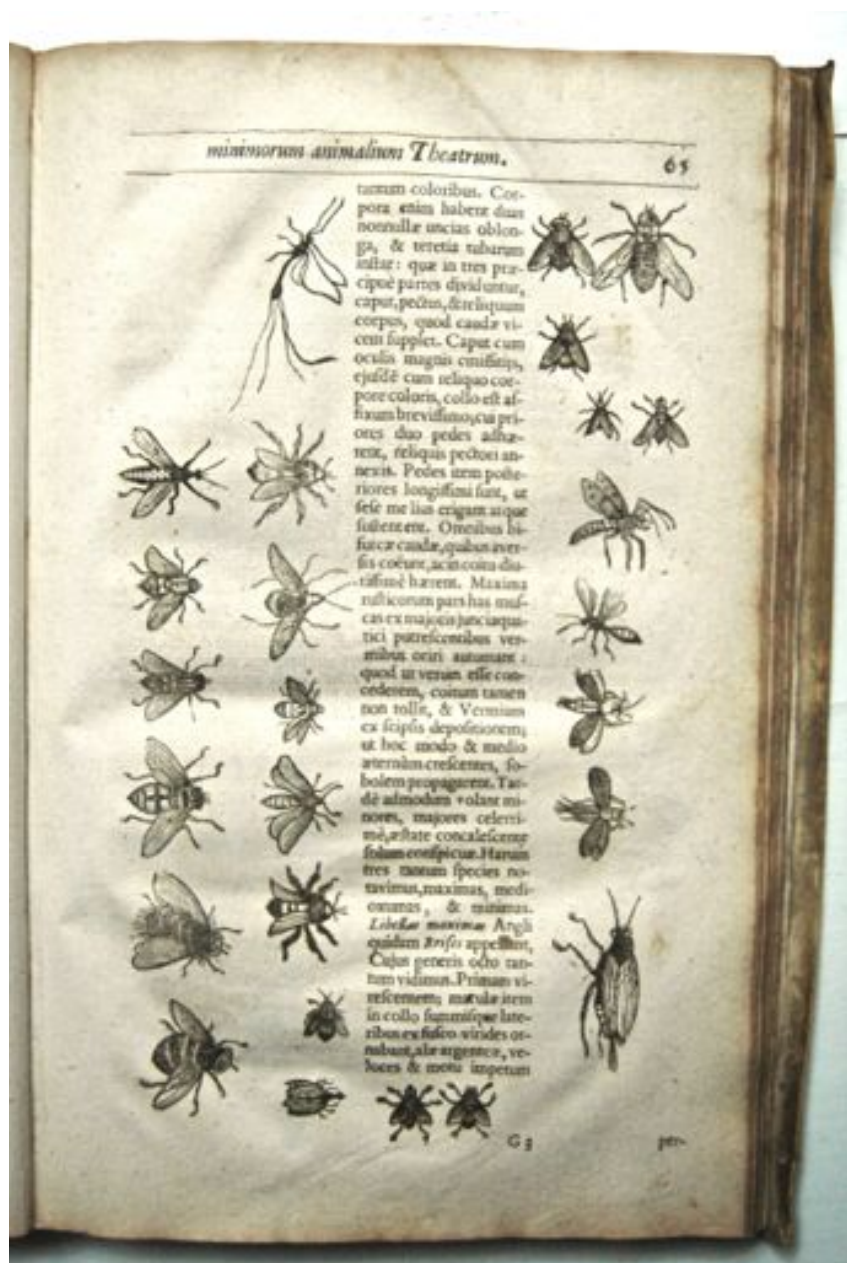
65. MOFFETT, Thomas. *Insectorum sive minimorum animalium theatrum*.

London, Thomas Cotes, 1634

£6,500

FIRST EDITION. Folio pp.326 + 24 unnumbered ll. Roman letter with some italic and greek. Title page with very nice woodcut of a bee hive with bees and other insects, stamps of Carl Von Heyden and J Carrier in blank. Woodcut initials and headpieces, printed marginalia, many very detailed woodcuts of all sorts of insects and butterflies, moths, spiders, dragonflies etc throughout. Title backed, slight age yellowing, occasional rust spot or foxing. Generally a good, clean, well margined copy in contemporary vellum over boards, overlapping edges.

Moffett began as a physician having studied at Trinity and Caius Colleges, Cambridge; it was there that he met his lifelong friend Thomas Penny. After Cambridge he went abroad, at Basle he was lectured by Felix Plater and Zwinger and took his MD. By 1588 he had a good medical practice in Ipswich and then London and he was admitted to the College of Physicians. Among his early patients was Anne Seymour, wife of the late Protector. Called to the court of Elizabeth I, he became friends with Drake, and was appointed physician to the forces in Normandy. In 1597 the Earl of Pembroke secured him a seat in Parliament, which he held till his death in 1604. The *Insectorum* was published posthumously and has an odd history. In 1565 Conrad Gesner died and left an unfinished work on entomology, which was sold to his friend Thomas Penny, who had already done some work of his own on Gesner's collection. Penny had also acquired some of the notes of Edward Wotton and which he was editing before his own death in 1589. Moffett rescued the material from Penny's heir and using his knowledge gathered on the continent, added descriptions and drawings, including those of a number of less attractive creatures such as spiders, crustacea and worms. This is the one of the first treatises dedicated to insects, the first compiled by an Englishman and the first published in England. He describes their habits and habitats and breeding and economic importance, beginning with bees, which are accorded the most detailed treatment and pride of place on the title page. Moffett first tried to publish the work in the Hague but when this fell through he could not find a printer in England, due to lack of interest in the subject. When he died in 1604 the work was left to his apothecary, Darnell, who sold it to Sir Theodore Mayerne. It was he who finally had it printed in 1634; he dedicated the



work to Sir William Paddy who was a friend and physician to James I, and described Moffett with great respect, "an eminent ornament of the Society of Physicians, a man of the more polite and solid learning, and renowned in most branches of science." Moffett is also admired by the scientist Haller in his notes on Herman Boerhaave's "Methodus Studii Medici", he praises the quality and quantity of the species described, and while admitting that Moffett gave credence to many outlandish reports, acknowledges him to be a great entomologist.

STC 17993. Not in Lowndes. Osler 3429. Wellcome 4379.

## A SPLENDID COPY

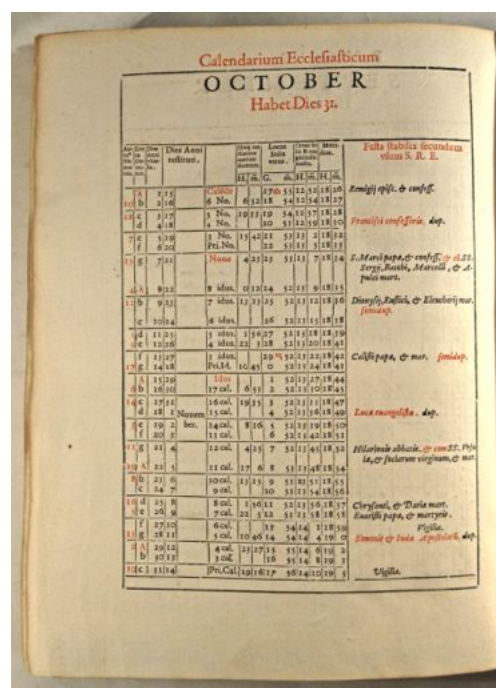
66. MOLETI. *Tabulae Gregorianae Motuum Octavae Sphaerae ac Luminarium (with) De Corrigendo Ecclesiastico Calendario.*

Venice, Petrum Deheuchinum, 1580

£5,750

FIRST EDITIONS, large 4to., 2 works in one, ff. (viii) 50, 88 +37 (i). Roman letter, woodcut initials and ornaments, couple of astronomical diagrams in text. 88 ll. of astronomical and mathematical tables in first work, within printed line border, 13 of the ecclesiastical and solar calendar in second, the former printed in red and black. Jesuit library stamp and ms case mark in blank portion of t-p, early ms price at head, deaccession label on fly, marginal wormtails to final ll., well away from text. A splendid copy, with wide margins on very thick paper, crisp and clean in contemp. limp vellum, lacking ties.

Moleti (1531 - 1588) studied mathematics at the Jesuit college in Messina where he was a pupil of Maurolico, and published several works on geography and astronomy prior to his appointment as scientific tutor to the young prince of Mantua, Vincenzo Gonzaga. His important *Dialogue on Mechanics* discusses the problem of the speed of falling bodies of different weights and anticipates the famous Tower of Pisa experiment of Galileo. In 1577 he took up the chair of mathematics at Padua and that year was asked his opinion by the Roman Congregation appointed by Pope Gregory XIII to reform the Calendar: His response was the second work comprised here, composed to provide technical arguments in support of the exact correction of the calendar and its astronomical tables he named the 'Tabulae Gregorianae' in deference to the Pope. This treatise was then published as an appendix to the astronomical tables of the motions of the fixed stars, the sun and the moon, accompanied by an explanation of the rules of astronomical calculation of the Canons for the Gregorian Tables' proper use. Moleti rejected the traditional computation cycles, rebasing the calendar on the real motions of the stars. Moleti's work did not find favour with his scientific peers but was much appreciated in Rome (to the tune of 300 Ducats) where the Pope asked him to continue his computations with the motions of the other planets. Moleti's tables were calculated on the basis of the Copernican system which, he was the first to realise, Copernicus had based on the exact movements of the heavenly bodies, which was not the case with the earlier Alphonsine tables. This was the earliest practical use by an Italian astronomer of Copernican theory. The resulting Gregorian calendar of course, remains standard to this day. A most attractive copy of an important and very handsome book.



"Questa ediz. va noverata fra le piu splendide del sec. xvi, sia per la bellezza dei caratteri, sia per la qualita della carta e della impressione... Quest'opera redetta per ordine di Gregorio XIII fu quella che procuro all'a maggior fama di distinto astronomo", Riccardi I 164-65. Not in BM. STC. IT or Adams.

## A DUCAL COPY

67. MONSTRELET, Enguerran de. *Le premier [-tiers] volume. Ensuyuant froissart, des croniques de France Dangleterre Descosse Despaigne, de Bretagne, de Gascongne, de Flandres et lieux circonuoisins.*

Paris, François Regnault, 1518

£17,500

FIRST EDITION thus. Folio, three vols in one. 1) ff. [viii], 136 [i. e. 236]. 2) ff. [vi] 143, [without last blank] 3). [viii], 182. Lettre Bâtard. Text in double column. Large woodcut calligraphic initial on each title, white on black floriated and



calligraphic initials, Regnault's large woodcut elephant device on each title and verso of each last, full page woodcut of presentation scene and quarter page woodcut of a scribe in vol. I, half page woodcut of a scholar with vision of Christ in vol. II, 'Pamam' in early hand at head of title of vol. II, 'John Prickett 1775' at head of first title, engraved armorial bookplate of William Cavendish, 7th Duke of Devonshire, on pastedown with pencil note 'sold Christie's, 30 June 1958, lot 76'. Light age yellowing, small marginal worm hole in a few leaves of vol. I, tiny marginal waterstain and light spotting in the last leaves of vol. III, small worm trail in lower blank margin in a few leaves of vol. III. just touching a few letters of one line. A very good copy crisp and clean in early French polished calf, covers bordered with a triple gilt rule, spine, backed in crimson morocco c.1800, with gilt ruled raised bands, richly gilt in compartments, the Devonshire monogram in upper compartment, corners and joints worn.

*First edition of the chronicles of Monstrelet with the continuation up until 1516, beautifully printed in lettre Bâtard by Regnault with fine woodcut illustration. This fourth edition follows two undated editions by Vérard (circa 1500 and 1508) and a 1512 by Jean Petit and Michel le Noir, but is the first to contain the additions from 1498 to 1516 bringing the History up to the reign of Francois I. These additions were mostly taken from the 'Mer des Histoires'. The work imitates the Vérard editions with the use of large grotesque calligraphic initials on the title pages and several large woodcut illustrations. Intended as a supplement to Froissart, the first book begins at about 1400 and goes up to 1422. The second begins with the reign of Charles VII and continues up to 1444. The last probably owes little to Monstrelet and is usually attributed to Mathieu D'Escouchy; so far as 1467. The work recounts, in considerable detail, i.a. the civil war between the houses of Orleans and Burgundy, the occupation of Paris and Normandy by the English (the Agincourt expedition) and their expulsion, the exploits of Joan of Arc and the ending of the Hundred Years War. European events as far away as Poland are also recorded. Monstrelet (c. 1390-1453) was in the service of Jean de Luxembourg throughout much of the period he describes; his work includes, and in some cases comprises the sole surviving source for, large numbers of documents of the period, and much of what he relates he saw either at first hand or heard from an eye-witness. He was at Cambrai when Joan of Arc was captured and was actually present at her subsequent interview with the Duke of Burgundy. With the exception of matters concerning his master (where it would have been foolhardy) Monstrelet is by and large an impartial observer, merely recording what he saw and heard, and recounting it in very considerable detail. His work is the preeminent source book for the history of events in France, and especially of the English in France, in the C15. A lovely copy with excellent provenance: The Chatsworth copy from the library of William Cavendish, 7th Duke of Devonshire. Devonshire was Chancellor of the University of London from 1836 to 1856, and of Cambridge from 1861 to 1891. At Cambridge he endowed the building of the Cavendish Laboratory, named after him.*

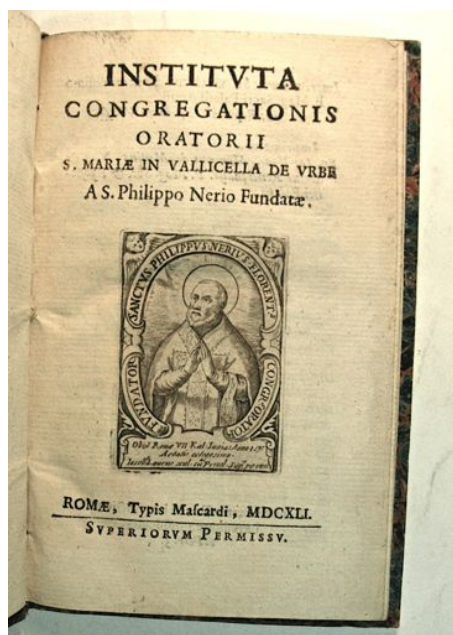


BM STC Fr. C16th. p. 316. Adams M-1616. Brunet III 1832. "encore rare." Renouard-Moreau II, 1904. Not in Fairfax Murray or Mortimer.

68. NERI, Philip, Saint. *Instituta Congregationis Oratorii S. Mariæ in Vallicella de Urbe A.S. Philippo Nerio Fundatæ.*

Rome, Typis Mascardi, 1641

£2,250



8vo. pp. 62, [ii]. (last blank). Roman letter. Engraved portrait vignette of St Philip Neri by Giacomo Lauro on title, woodcut floriated initials and ornaments. Light age yellowing, original paper flaw at blank lower margin of A7, one quire lightly browned. A very good, clean copy in early C19th marbled paper boards, all edges blue, preserved in a green quarter morocco case.

*Rare second edition of the regulations of the Congregation of the Oratory founded in Rome by St. Philip Neri at the church of S. Maria in Vallicella, 1575, an exact copy of the first edition printed in 1630. The rule, not officially constituted till 17 years after Saint Philip's death, was approved by Pope Paul V in 1612. St Philip Neri was a holy man, charismatic by nature, who wished to return to the spirit of the early church and to concentrate his life on developing a community which prayed together, preached the gospel, and looked after the sick and needy. He found himself surrounded by a group of disciples who wished to live with him in community. He felt that vows might hold men against their wishes, and he wanted his community to be united only by love. Certain rules were made, simply for the efficient day to day running of the house and to help his fellow priests and lay brothers to live in charity. He was a practical man and realised that men who live together also need a degree of privacy. An Oratorian's room or "nest", as St Philip called it, was the centre of his temporal and spiritual life. "The rules or the Constitutions of the Oratory are - still today- something of a curiosity in the Church, so much so that the Roman Curia has found it difficult to put the Oratory of St. Philip Neri into*

*any of its usual categories. The Oratorians are undoubtedly secular priests, in that they have no vows, yet formerly they came under the direction of the Congregation for Religious, like the religious orders... When we study how the Constitutions developed, we can detect once again the character of Philip and his early and later disciples. The Rule was, so to speak, written from life. The life of the community - its usages and traditions - this is what is important. The first draft of the Constitutions already said so explicitly: 'The Congregation of the Oratory is guided more by customs than bound with laws'. Nevertheless one notes that whenever an essential point of the Rule - autonomy or freedom from vows - were threatened, interest in the rule revived and the special characteristics of the Oratory were defended. .. The formulation of the Rule turned out to be far from simple. After all, the Congregation was a totally new kind of community in the Church. .. In the end the task was not completed until 1612." Paul Türks, 'Philip Neri: The Fire Of Joy'. Uncommon outside of Italian libraries.*

*The first Oratory in England was founded at Birmingham by Cardinal Newman in 1848. There are now Oratories throughout Europe and in North and South America and Africa, with the Congregation very well respected in the English speaking world. They have a very strong liturgical and musical tradition - indeed the 'oratorio' originated with them.*

Not in BM STC It. C17th.

#### A GOOD, ENTIRELY UNSOPHISTICATED COPY

69. NOSTRADAMUS, Michel de. *Les Propheties.*

Lyon, Pierre Rigaud, n.c. [1604]

£2,750

8vo. Two parts in one. pp. 125 (iii) : 78 (ii) (with both blanks). Roman letter, some Italic. Woodcut printer's device on both titles, floriated woodcut initials and woodcut headpieces. Light age browning and occasional (poor quality paper), minor marginal water-staining in places. A good, entirely unsophisticated copy in contemporary limp vellum.

*Charming popular edition of the prophecies of Nostradamus printed by Pierre Rigaud, a deliberate copy of the earliest editions, printed at Lyon by the same family, here without date (later editions by Rigaud were printed with false earlier dates); it is one of the earliest editions of the first revival of interest in Nostradamus, in the early C17th. The first part contains the famous dedication to his son and the second his dedication to Henry II. The work was originally published in three parts, the first containing 353 poems. The second part was printed in 1557 and added 289 further prophecies; the third and final part of 300 new poems was printed in 1558, posthumously, as part of the 'works' published by Pierre Rigaud Sr. These poems or rhymed quatrains were grouped into nine sets of 100 and one of 42, called "Centuries". Nostradamus claimed each prediction was based upon his astrological reading of particular events, though it is evident*



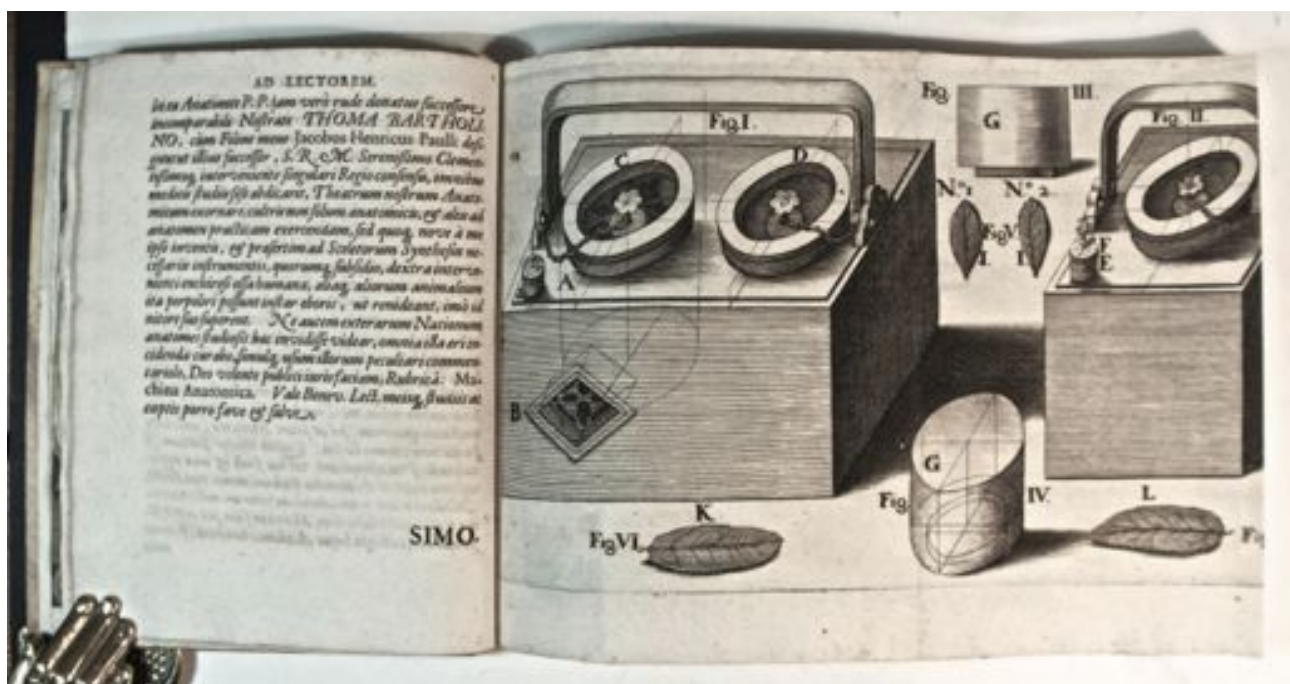
that a great deal of the work is copied from earlier Latin authors such as Livy, Plutarch, and other classical historians, and many are taken directly from Richard Roussat's *Livre de l'estat et mutations des temps* (1549–1550). The *Mirabilis Liber* of 1522, which contained a wide range of prophecies by such authors as Pseudo-Methodius, the Tiburtine Sibyl, Joachim of Fiore, Savonarola and others was also a well used source. His considerable initial success was based on the fact that he was one of the first to re-paraphrase these prophecies in French. Further material was gleaned from the *De honesta disciplina* of 1504 by Petrus Crinitus, which included extracts from Michael Psellus's *De daemonibus*, and the *De Mysteriis Aegyptiorum*, a book on Chaldean and Assyrian magic by Iamblichus, a fourth-century Neo-Platonist. Most of the quatrains deal with disasters, such as plagues, earthquakes, wars, floods, invasions, murders, droughts, and battles—all undated and based on foreshadowings by the *Mirabilis Liber*. The work was remarkably popular and has been reprinted over two hundred times since its first appearance. Popular modern interpretations of the quatrains have shown them to predict the French Revolution, Napoleon, Hitler, the nuclear destruction of Hiroshima and Nagasaki, and even the death of princess Diana and the events of 9/11. An important contemporary theme was fear of an impending invasion of Europe by Muslim forces, headed by the expected Antichrist, directly reflecting the Ottoman invasions of the Balkans. The work was published within the context of a general fear of an imminent apocalypse. A rare and charming popular edition.

Not in BM STC Fr. C16th. Merland "Répertoire des livres imprimés en France au XVIIe siècle." Lyon VI, p. 215, Pierre I Rigaud, 49. Cailet 8068. Not in Cantamessa.

70. PAULLI, Simon. *Commentarius de abusu tabaci Americanorum veteri et herbae thee Asiaticorum in Europa novo, quae ipsissima est chamaeleagnos Dodonaei, aliàs myrtus Brabantica*

Strasbourg, sumptibus authoris filij Simonis Paulli, Biblop., 1665

£3,250



FIRST EDITION. 4to. ff. (xi), 56, (ii), 58-61. + two folding engraved plates of utensils for making tea and coffee. (without blank after t-p., first two leaves of dedication inverted). Roman letter, some Italic, Greek and Gothic. Full-page engraved portrait frontispiece of Simon Paulii by Karel Van Mander, bookplate of "Caroli Josephi Vespasiani Berii" on pastedown. Light age yellowing, browning and marginal spotting in places (poor quality paper). A good copy, with good dark impressions of the plates, in slightly later vellum over boards, red morocco label gilt on spine, a little bowed.

Rare first edition of Simon Paulli's important and influential treatise on tobacco that includes sections on tea, coffee and chocolate and other herbs and plants imported into Europe from Asia and America and their medicinal properties. The work is of particular interest as it stands at the very beginning of the debate over the merits and dangers of these substances, that has continued to this day; it was translated into English in 1746 as "A treatise on tobacco, tea, coffee and chocolate". Simon Paulli (1603-1680), was a Danish physician and naturalist, professor of anatomy and surgery and botany at Copenhagen. He was the first court physician to Frederick III and made many valuable contributions to the study of anatomy and botany, publishing medical and botanical treatises, notably, the *Quadripartitum Botanicum*. He was also a driving force in the establishment of the first anatomical theatre in Copenhagen. This work on tobacco and other herbs and plants imported into Europe from the new world was perhaps his most important. "One of the most interesting polemics [on tobacco] came from the pen of the Danish court physician and academician Simon Paulli ... in

1665. Tobacco was valuable for its heating and drying properties, Paulli conceded and had many uses as an infusion, syrup, or ointment. But when sniffed or especially smoked, it was 'intolerable and highly noxious'. .. Paulli was a cosmopolitan with a wide knowledge of botany and many continental correspondents. He knew that tobacco was only one of the many new drugs entering European medicine and commerce. Crediting as sincere reports that drinking chocolate, coffee, and above all tea produced healthful benefits, he pointed out that only those who lived in the plants' native regions were likely to enjoy these benefits ... Tea was best for the Chinese, coffee for Persians, chocolate for American Indians, and ale and wine for Europeans. .. Within the pages of Paulli's little book lie every one of the principal reasons why governments would one day assert control over or prohibit the use of certain drugs. .. What also persisted was Paulli's distinction between tobacco as an occasional medicine, beneficent when the right people used it in the right circumstances, and tobacco as a habitual form of self-indulgence." David T Courtwright. 'Forces of Habit: Drugs and the Making of the Modern World.' Paulli was also the first to argue that coffee (and tea) had a deleterious effect on male virility: "Paulli argued the seemingly therapeutic qualities of these foreign products would have harmful effects if taken in excess. In passing, Paulli condemned 'cahvvae acqua' (coffee), a 'decoction' of which 'surprisingly effeminates both the minds and bodies of the Persians'... Paulli concluded that coffee had 'a Power of stimulating to Venery, but may yet induce Sterility'." Markman Ellis 'The Coffee-House.' An excellent copy of this most interesting and important work.

BM STC C17th Ger. P254. Bragge, Biblioteca nicotiana 71. Sabin 59223. Not in JFB.

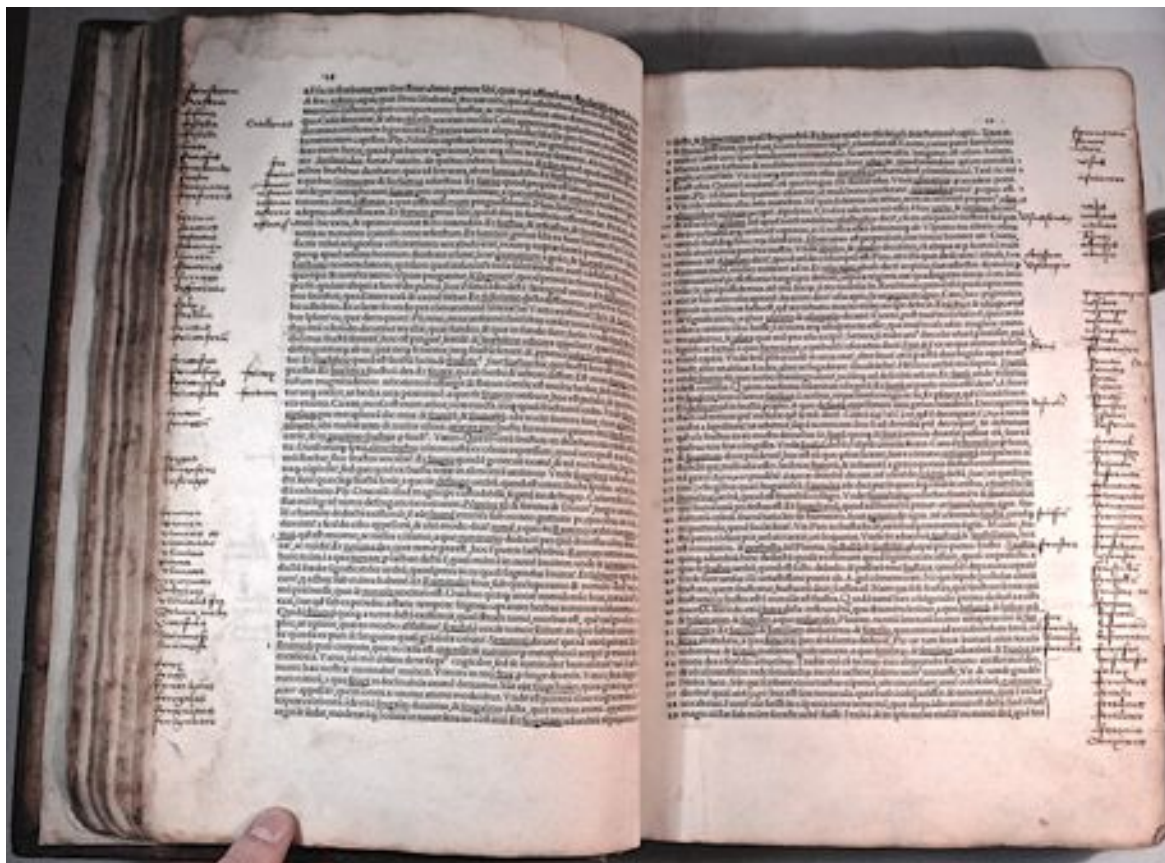
## EXTENSIVE ANNOTATIONS

71. PEROTTUS, Nicolaus. *Cornucopiae*

Venice, Aldus Manutius, 1499

£29,500

FIRST ALDINE EDITION, folio, pp.(lx) 642. Roman letter, a little Greek. Large initial letter of text in red and blue, rubricated initials thereafter, some text underlining in red and black. Contemp. and early marginalia in several North European hands, occasionally in red, systematic to first 60pp, one index passage extensive, intermittent throughout. Autograph of Father Labe S.J. 1698 and ms. inscription of an anonymous Jesuit college 1728 both on recto of first, 3 words in tiny hand (directions to binder?) on blank of verso last. Stubbs from c15th rubricated ms. on vellum, vellum pastedowns from c14th(?) hymnal, decorated initials in red and blue, 3 line musical notation. Recto of first couple of ll. a





bit soiled, marginal finger marks and corner repairs to first gathering and last, and water or oil splashes to edges in some places and two pages of text. A good, well-margined, thick paper copy used but unsophisticated in elaborate blind stamped pigskin over wooden boards, double panelled within two four line borders, elaborately patterned tooling of various flowers in overall design, straps leather replaced, original brass clasps and hasps, one corner restored.

*First Aldine edition of Perottus' monumental work on the language and literature of classical Rome, in the form of a commentary on Martial's epigrams. It was the greatest storehouse of linguistic material of its day, and the source book for generations of Latin writers, including Calepine for his great dictionary. In his long preface, Aldus tells the reader that he sees it as his duty to protect the treasures of literature from the ravages of time. The text is numbered by both page and line so that it can correspond exactly with the comprehensive alphabetical index, the first time this had been done and in fact the invention of a modern scholarly system of reference. (See F Geldner Inkunabelkunde p.69) The errors found in revision have also all been listed to help the student. This edition also contains the first use (possibly with the Discorrides) of Aldus' third and most influential Greek type inspired by Marcus Mursurus and engraved by Francesco Griffio.*

*"A massive encyclopaedia of the classical world. Every verse, indeed every word, of Martial's text was a hook on which Perotti hung a densely woven tissue of linguistic, historical and cultural knowledge." B. Ogilvie 'The Science of Describing: Natural History in Renaissance Europe'. The best early edition of one of the most significant works on antiquity in an impressive contemporary binding.*

BMC V 561. Goff P.296. IGI 7428. Renouard 19:2 "Première édition d'une grande rareté". Brunet IV 505 "Livre fort rare".

#### RARE AND INTERESTING WORK ON DEMONOLOGY

72. PERRAULT, Francois. *Demonologie ou Traitte des demons et sorciers: de leur puissance & impuissance, L'antidemon de Mascon, ou Histoire particvliere & tresveritable de ce qu'vn demon a fait & dit à Mascon.*

Geneva, Chez Pierre Aubert, 1653

£3,500

FIRST EDITION. 8vo. pp. [xxxii], 233, [xxiii], 78. [par.]-2[par.]<sup>8</sup>, A-Q<sup>8</sup>, Aa-Dd<sup>8</sup>, Ee<sup>8</sup>. (lacking Ee8 blank). Roman letter, some Italic. Floriated woodcut initials, woodcut head and tail-pieces, bookplate of Dr. Maurice Villaret on pastedown. Light age yellowing, very light spotting on title and a few margins. A very good, clean copy in late nineteenth century three-quarter brown morocco over marbled paper boards, signed David, spine with raised bands, gilt title, all edges gilt.

*First edition of this rare and most interesting work on demonology in general with a highly unusual second part recounting the author's personal experience of a haunting, or poltergeist, in which he and his household were subject to a series of unremitting attacks from an evil spirit; the work was written by Perrault (or Perreaud) in 1613 but not published until 1653, when he was already 81 years old. It was translated into English and German and reprinted several times. "The Demonologie was not written as a free standing treatise. Its significance therefore derives from its being a preface to L'Antidemon de Macon, a highly personal account of an extended haunting which Perreaud explains by referring to maleficent magic. After describing the poltergeist activity at length, he then informs the reader that some people thought the trouble lay with his wife's maid who was already suspected of being a witch and came from a suspect family. .. His favoured explanation, however, involves a third person altogether. The previous owner (of the house) had had to be dispossessed by judicial judgement in order to make way for the Perreauds, and naturally she was resentful ... Perreaud tells us she was discovered one day kneeling beneath the chimney calling upon the devil to do harm to him and his family. Perreaud's experience, then, reluctantly published so long after the event, provides us with a reminder of seventeenth-century Protestant attitudes towards preternatural phenomena. L'Antidemon along with the prefatory Demonologie, supports traditional Protestant views on possession and witchcraft, for it acknowledges that Satan's power is real but limited and that his attacks are part of God's plan for humanity ... Perreaud's Demonologie, then, neatly summaries the principal lines taken by a Protestant divine when discussing magic, its manifestations in the created world and the way humans may cope with these. The Antidemon which follows gives a particular instance of a preternatural happening and an illustration of how a devout Calvinist family dealt with it. Most significantly, perhaps, while the Demonologie had reiterated orthodox teaching against Satan's tendency to work through illusion, Perreaud was in no doubt that his ghostly experiences had been real and had been caused by a deliberate operation of maleficent magic. Orthodoxy and experience, it seems, were not necessarily always in agreement." P. G. Maxwell-Stuart. 'Religion and Superstition in Reformation Europe.' A very good copy of this extremely rare work from the library of the noted neurologist and collector of early medical books and works on demonology and witchcraft, Dr. Maurice Villaret.*

BM STC Fr. C17th p. 429, P814. Caillet 8530: "ouvrage curieux et rare, surtout en édition ancienne". Thorndike VIII, 545. Coumont, Demonology and witchcraft P25.1.

## A BEAUTIFUL CAVALIER-RECUSANT COPY

73. PERSONS, Fr. Robert. *The Christian Directory*

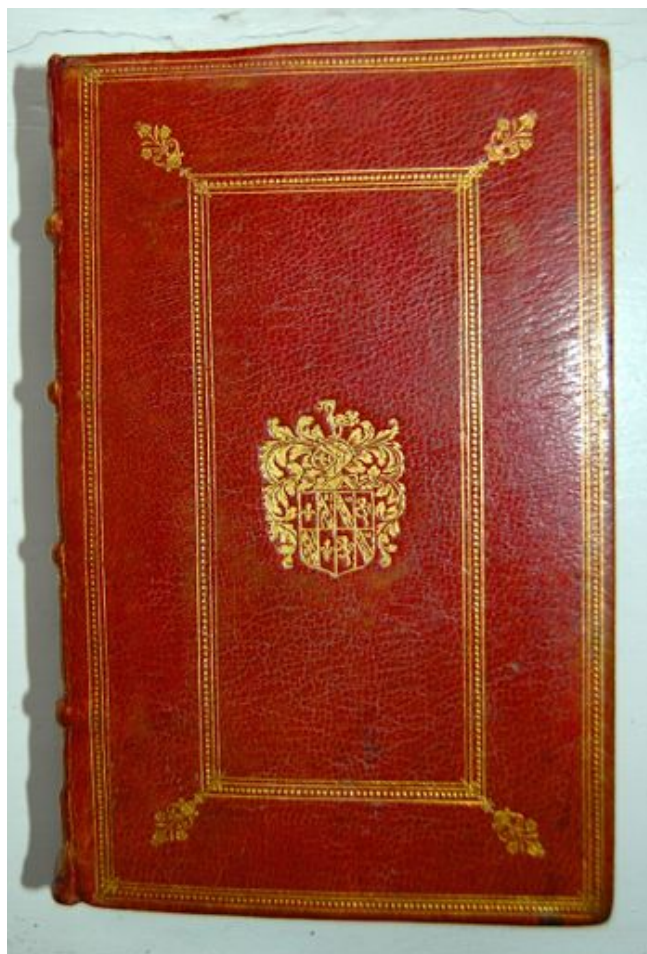
[St Omer, English College Press], 1633

£12,500

Sm. 8vo., pp 689 (xv). Roman letter, woodcut 'IHS' device to t-p, woodcut initials, typographical ornaments, ruled in red throughout. Autograph 'Cleaveland' in C17 hand to outer margin of t-p, armorial bookplate of the Earl of Macclesfield ('North Library') on pastedown, Shirburn Castle blindstamp to head of t-p. Light age yellowing, a very handsome copy in contemporary rose morocco, covers bordered and panelled gilt, decorative gilt corner pieces, gilt arms of Sir Kenelm Digby on covers, his monogram in compartments of ornately decorated spine. 'The Lord Cleveland gave this booke and some others unto Humphrey Paynter when the sayd Earl was a prysoner in the Tower of London July 1 1655', in contemporary hand, presumably Cleveland's or Paynter's, on fly.

*A fine and fascinating copy of one of the most influential works of the great Jesuit and missionary priest and the most important Recusant writer of his age. Although Persons is best known as a controversialist the present work is essentially devotional, indeed it became the most popular book of devotion among both Catholics and Protestants in Elizabethan and Jacobean England. Originally published under the title 'The Book of Christian Exercise', the name was changed after it was pirated by a Protestant Minister, Edmund Bunny, who after making modest deletions and alterations caused it to be published under his own name. Its London publisher described it simply as 'one of the most vendible books ever issued in this country'. Persons brought out several editions successively expanded, contracted and materially altered, but always in demand. It is here in its final form. The text influenced, with or without acknowledgement, numerous contemporary authors including Robert Greene, Thomas Nash, Henry Smith, John Dove and Gabriel Powell.*

*A remarkable and historic provenance. Thomas Wentworth, 1st Earl of Cleveland (1591-1667) was a cavalier general and distinguished cavalry commander who fought in the Civil War; and whose courage and presence of mind enabled the King's escape after the Battle of Worcester. Imprisoned then by Parliament in the Tower, he was freed after 5 years in 1656. A year before his release he presented this volume, with others, to Humphrey Paynter, presumably the surgeon of that surname who was then imprisoned there for his Royalist attachments. Sir Kenelm Digby alchemist and bibliophile (his first library had been presented to the Bodleian in 1634), courtier, diplomat, natural philosopher, soldier and adventurer was the leading English Catholic intellectual of his day at home in a circle which included Fermat, Descartes and Hobbes. Amongst his other claims to fame he was the father of the modern wine bottle.*



STC 19354.9 (no copies in North America, 4 in the UK, two of them incomplete). Milward p. 73 et seq. Gillow V 278:6. Allison & Rogers II 623.

74. PHARETRA FIDEI CATHOLICAE. sive idonea disputatio inter christianos et judeos.

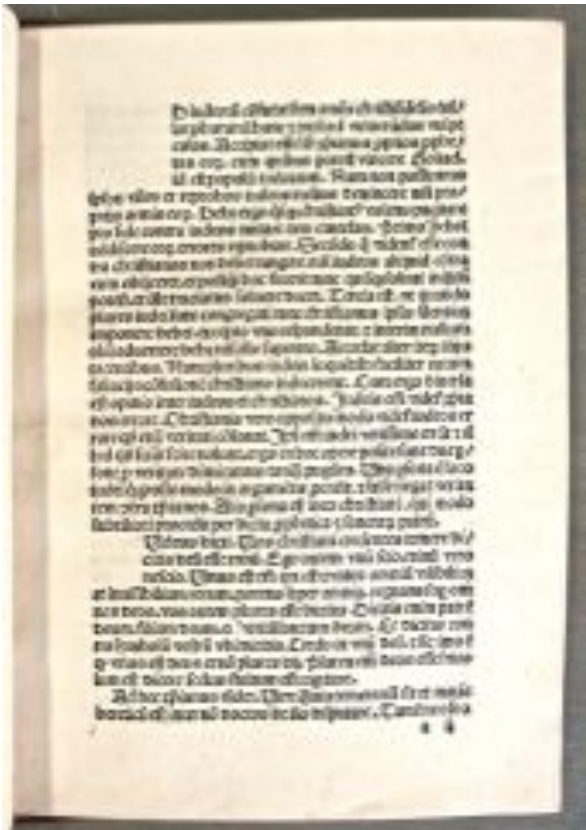
[Cologne], [Heinrich Quentell], [c.1495]

£4,750

4to. 12 unnumbered ll, a-b6, 32 lines per page. Gothic letter. Small repair to t-p margin, reinforced in gutter, a few ms underlinings, one marginal pointer. A fine copy, first 2 ll. probably washed, in crimson crushed morocco by Rivière, gilt title to spine.

*Second edition of this rare tract 'A quiver for the Catholic Faith' (first published in 1494 in Leipzig in several variants), setting out more than 60 articles of Jewish doctrine, followed by their corresponding Christian understanding, in an attempt to show the Jews the errors of their ways for their proselytization. Comparing the Christian-Jewish relationship to that between the hunter's bow and the fox, the text begins with advice to Christians in dealing with their Jewish*





neighbours, first learn where Jewish doctrine is erroneous, second understand that violence against Jews is not permitted except as self-defence, and when to seek a peaceful solution must be sought with all haste, third remember when many Jews are gathered together, a Christian among them should be silent except to answer questions, and should not seek confrontation, nor listen to many voices at once lest he be the one confused by false doctrine. The differing attitudes of Jews and Christians to each others' beliefs are touched upon, with Christians freely accepting the common ground.

The *Pharetra* also deals with many specific points of theological difference. I.a., it questions the Jewish interpretation of the Trinity as being polytheistic and therefore directly contradictory to the teachings of the Old Testament; the face-to-face meeting of the prophet Jacob and God; that angels are not incarnate, not are they sent for the redemption of the world; that Jesus is not God; that Mary was not holy as she was not baptised; and the nature of the Messiah.

This very interesting work is attributed to Theobaldus de Saxonia or to Theobaldus, a Dominican subprior in Paris. It evidences an honest medieval attempt at a *modus Vivendi*, neither papering over differences nor failing in enthusiasm for Jewish conversion.

BMC I:296. Hain 12912. Voullième: Köln, 939. Goff P576. Polain (B) 3680.

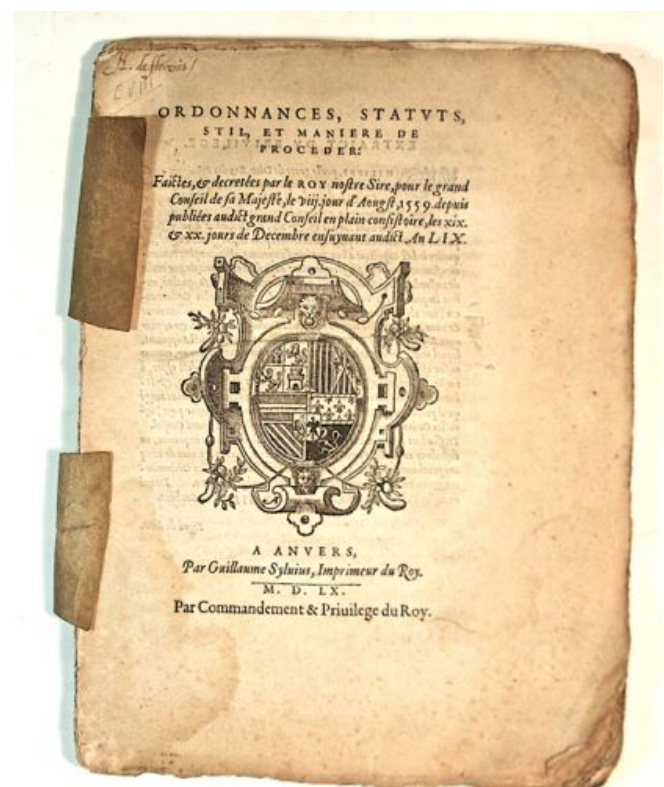
# 75. PHILIP II. *Ordonnances, status, stil et manière de proceder*

Antwerp, Guillaume Sylvanus, 1560

£2,500

FIRST EDITION 4to. ff [i] 2-57 [i]. Roman letter, woodcut arms of Philip as King of the Netherlands on t-p, repeated on recto of last, a few woodcut initials. T-p soiled and dusty with contemp. ex libris of H de Florenis at head. Intermittent annotations in his elegant Italic, in French, throughout, marginal tears in places, light water stain to a few gatherings. A remarkable copy, untrimmed, unbound, original stitching preserved on spine by two small vellum strips, stubbs from a C16 French legal ms.

First edition of an important series of decrees relating to the legal procedure and the administration of justice in the Spanish Netherlands. They were made by the King in Grand Council in August 1559 and promulgated at another Council in December that year. Their stated purpose was to expedite and streamline the administration of justice which had become subject to delays that in cases amounted to an abuse. To that end, Philip, or more probably his council drew up a series of provisions (some re-enactments, some novel), specifying precisely the duties of the various officers of the court (including penalties for negligence, corruption and other abuses) and how they were to be carried out and the precise rules of procedure for all sorts of legal processes from criminal trials, to tax cases, insolvencies and the execution of judgements, designed especially to ensure that at all stages the necessary personnel would be available, but their efforts not duplicated. By modern standards, these new provisions are short, very sensible and easily understood; they are also clearly set out in numbered paragraphs concluding with a detailed table of



contents. We do not know if they succeeded in making the legal process more efficient and justice more effective, but they certainly deserved to. M or probably Maître Florenis evidently studied this copy closely, often explaining in his marginal notes the practical consequences of this or that decree. His commentary constitutes a valuable record of the reaction of an informed contemporary to the ordonnances and his appraisal.

We have located US copies only at Folger and Harvard.

## EXEMPLARY SCOTTISH PROVENANCE

### 76. PLATO. *Opera quae extant omnia*

[Geneva], Henri Estienne, 1578

£9,500



FIRST COMPLETE EDITION, folio, 3 vols., pp (xxxvi) 542 : (viii) 992 : (viii) 416, 139 (i). Greek and Roman letter, double column, smaller printed side notes. Printer's woodcut device within ornate woodcut border on first title, woodcut ornament on others, fine large floriated and grotesque woodcut initials, head and tail pieces throughout, "Pacem Jehovah negat impiis" with autograph 'Thomas Nicolson' in an early hand at head of all three titles, 'Lawderdale' dated 1625 beneath. Titles slightly dusty, some light staining, neatly backed, a few letters of the imprint rubbed on the first title, light, waterstain mostly in lower margins, occasionally in upper, some minor very occasional dust soiling. Generally good, clean, well margined copies in C17th speckled calf, well rebaked 2 vols with original labels, lower cover of vol 2 renewed to match, spine with six gilt ruled raised bands, red and green morocco labels gilt. a.e.r. extremities a little worn.

The 'Celebrated and magnificent' (Dibdin) first complete edition of the first published and probably foremost work of philosophy of the ancient world, 'it has been truly said that the germs of all ideas can be found in Plato' P.M.M. cit inf. It was also by far the best edition until modern times as well as the first edition of the translation of Jean de Serres and of many of the glosses and scholia. All subsequent editions in fact derive from it. By Renaissance standards Plato was a best seller: his two dominant themes, the quest for the truth and for human improvement, held enormous appeal for the nearly modern mind. This edition was also responsible, with the *Thesaurus Graecae*, for its editor's Henri Estienne's reputation as one of the great literary and scholarly figures of the C16 - the preparation of the Greek text for which this edition is above all valued was entirely his work. This copy is complete with the

dedications to Elizabeth I, James VI and the Canton of Berne - their absence is the work's most common defect.

"For two centuries [Estienne's edition] remained the indispensable instrument of Platonic studies: to this day its pagination is universally accepted as the standard system of reference to the text of Plato.... For the translation Estienne discarded the old standard Latin version by Ficino, and commissioned an entirely new one by John de Serres... Of all Henri Estienne's publications the Plato is perhaps the most lavishly decorated... it is the only publication in which Estienne used his entire series of decorative headpieces, numerous woodcut initials, culs-de-lampe, and a striking elaborate title-device specially designed for this edition and making its only appearance here..." Schreiber.



Thomas Nicolson was 'commissarius' of Aberdeen up to 1615 and was almost certainly the same Thomas Nicolson who was professor of civil law at Aberdeen in 1619. E. Gordon Duff in his article in vol. 4 of the *Scottish Historical review* (no. 16, July 07, pp. 430-442) states that we do not know the date of dispersal of Nicolson's (very important) library; both he and his father had been great collectors. However we do know that Nicolson died in 1625 which is the acquisition date recorded by James, 1st Earl of Lawderdale, President of the Council, in his own hand. Lawderdale at that time was busy finishing off his great new castle at Thirlestane and it is unsurprising that he acquired the present splendid vols. for his library. What is a pity is that he (or someone) removed Nicolson's bookplate from its habitual foot of t-p (hence the abrasion) - it is the earliest Scottish book plate "and if produced in Aberdeen, as seems probably, it is the earliest dated specimen of printing in that town." Gordon Duff cit. sup.

Renouard 145:1, 'cette édition a toujours été en grande estime...les beaux exemplaires sont rares.' Brunet IV 695 'Belle édition, plus recherchée pour son texte et pour les notes de H. Estienne...les exemplaires...se rencontrent difficilement bien conservés.' Dibdin II 'This work has long been considered as a very valuable acquisition to the libraries of the learned, and for its its magnificence and variety of critical material must be always held in estimation.' Printing and The Mind of Man 27 (1st edn.). Schreiber 201. Adams P 146

77. PLINY the Elder. *The historie of the vworld: commonly called, the naturall historie*

London, printed by Adam Islip, and are to be sold by Iohn Grismond, in Ivy-lane at the signe of the Gun, 1635, 1634  
£2,250

Folio. pp. [lviii], 614, [xlii], [xii] 632, [lxxxvi]. (lacking first and last blank, epistle misbound in index). Roman letter some Italic. Large woodcut printer's device on both titles, (fore-edge of first trimmed unevenly), woodcut initials, head and tail pieces, typographical ornaments, contemp. autograph 'Gilb Barrel' on first title, later engraved label of George Mathew on pastedown of both vols. Light age yellowing some light browning in places, the odd marginal spot or mark. A very good, clean copy in handsome English speckled calf circa 1800, covers bordered with a double gilt rule, spines gilt ruled in compartments with beehive tool gilt at centres, dark blue and olive green morocco labels gilt, marbled endpapers, all edges marbled, vol 2 head of spine restored.

*A very handsome copy of this important and influential translation of Pliny into English by Philemon Holland (1552-1637), much revised from the first. This compendium of ancient knowledge about the natural world and man's place in it exposed many English readers for the first time to Greek and Roman ideas about everything from physics, astronomy, and zoology, to agriculture, physiology, and the arts. Despite its many fanciful elements (such as the claim that men could live to 800 years of age) and dubious ideas about medicine ("the braines of a wild boar is highly commended against the venom of serpents"), Pliny's work had been much admired in its original Latin form throughout the Middle Ages, and with the birth of printing in the fifteenth century, it became one of first books to be produced on a large scale and in scholarly editions. Holland's translation was particularly influential and came to be admired in its own right. Pliny would not be translated into English again until the nineteenth century, and some still consider Holland's version to be the most charismatic. "If he seldom echoed the sound of Greek and Latin" one commentator has written, "he never missed the sense, nor did he fear a comparison of his own work with the classical texts." "The 'Natural History' of Pliny the Elder is more than a natural history: it is an encyclopaedia of all the knowledge of the ancient world...When [Pliny] died the 'Natural History' (the sole extant work out of one hundred and two volumes from his pen) was still incomplete. It comprises thirty-seven books dealing with mathematics and physics, geography and astronomy, medicine and zoology, anthropology and physiology, philosophy and history, agriculture and mineralogy, the arts and letters. He is scrupulous in his acknowledgement of his sources...and the whole of the first book is devoted to the tables of contents and authorities which bear witness to his method. The Historia soon became a standard book of reference" (Printing and the Mind of Man 5, the editio princeps). "The work's influence throughout the Middle Ages was very great, and it was the first important scientific book to be printed, the editio princeps appearing in 1469. It first appeared in English in 1566 in a translation of Pierre de Changi's French abridgement, which only covered the first sixteen books. The entire text was first rendered into English by Philemon Holland, that indefatigable translator of the classics whom Thomas Further called the 'translator generall of his age' (quoted in D.N.B.); it was his most popular translation" (Norman Library).*

Gilbert Barrel was a prominent 'opposition Lawyer' in the reign of Charles I, prosecuted at the Star Chamber 1629-30 for the circulation of a pamphlet 'A proposition to bridle Parliament,' advocating arbitrary state power.

STC, 20030a. "A reissue of STC 20020 with title page reset". ESTC Citation No. S103160. Pforzheimer 498 (1st edition. "the second edition , 1634, was considerably revised." This edn not in Wellcome.

78. PLUTARCH. *La prima [-seconda & vltima] parte delle vite di Plutarcho di greco in latino: & di latino in volgare tradotte & nouamente con le sue historie ristampate*

Venice, per Nicolao di Aristotile detto Zoppino, 1525

£9,500



4to. Two vols. 1) ff. CCCIII, [i] last blank. 2) ff. CCXV, [xvii]. (blank dd8). Italic letter, titles in Gothic. Text in double column. Title in vol. I within foliated woodcut frame with grotesque heads, title of vol. II in red and black within criblé white on black woodcut border of vines with owls, dragons and mythical creatures below, vol. one with two woodcut initials and 23 double column width woodcut illustrations divided into two parts, vol two with 28 woodcuts in the same style, small woodcut device of St. Nicholas at colophon of both vols., engraved armorial bookplate of Amadei Svajer on pastedowns of both. Light age yellowing, the odd marginal mark or ink spot. Fine copies, crisp and clean, in excellent contemporary Italian, most probably Venetian, black morocco over bevelled wooden boards, covers single gilt and triple blind ruled to a panel design, half circles at sides of outer panel, small 'feather' tools gilt to corners of inner panel, central arabesque gilt, 'P' gilt to upper cover of first vol, 'S' to second (Primo and Secundo?), spines with three gilt and blind ruled raised bands with gilt titles, two clasps intact, remains of six others, all edges blue. Discreet expert restoration to upper cover of vol. 1 and lower cover of vol. 2 and extremities, minor retouching, minimally rubbed or scratched, generally very good.

*Rare, elegantly printed and beautifully illustrated edition of this Italian translation of Plutarch Lives in a fine contemporary Italian binding, simply and most elegantly designed in gilt on black morocco, in an excellent state of preservation. This work is particularly rare complete with both parts together but bound separately in a contemporary binding.*

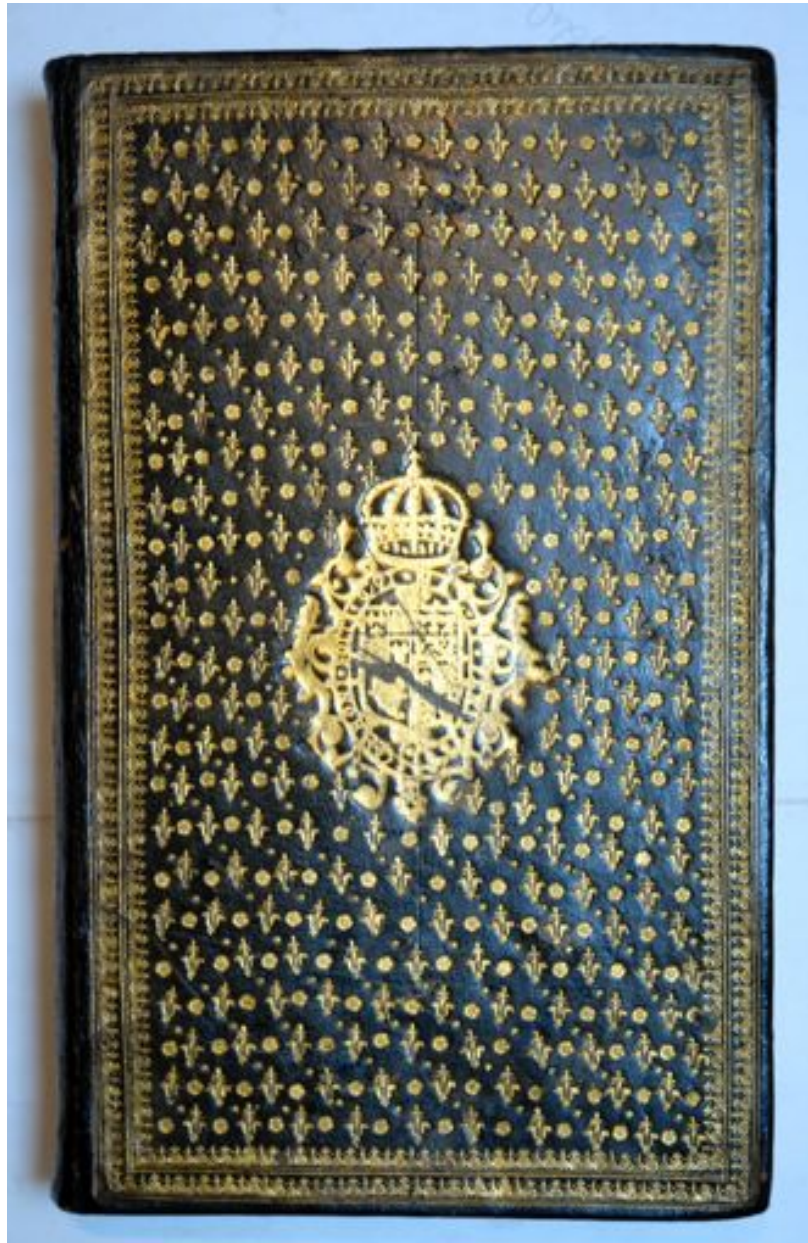
*Volume one, which contains 23 lives, was first*

*published in 1518 by Rusconi, and Zoppino decided to publish a second part to complement it in March 1525. He then reissued the first part himself a few months later in July that year. The first part contains the same translation, by Baptista Alexandro Jaconello De Riet, used in the first edition, (which first appeared in 1482 at Aquila), and comprises 23 lives finely illustrated with woodcuts. The second part contains the translation of 27 lives by Giulio Bordonì also illustrated with woodcuts in the same style. It finishes with the life of Marcus Brutus, which appears after the colophon and is not foliated or mentioned in the table. The lovely binding is remarkable for its restrained and elegant use of single gilt filets on black morocco and is very similar in design and materials to two Venetian bindings found in De Marinis II, no. 1704, plate CCCXXII, and no 2369, plate CCCIV, both on works of similar date. It is also very similar to a slightly later binding by the Fugger Binder, or Venetian Apple binder, in the BL shelfmark c128g14, and another Venetian work of 1518 in the BL, Shelfmark c47f14. Unfortunately we have not been able to find another binding that uses the same rather curious 'feather' tool used on the covers.*

*Plutarch "after Athenian education, generous travels, diplomatic missions, modest literary celebrity, and considerable residence at Rome, .. seems to have retired to his little country home, with his books, notes, lectures, essays, and gentle philosophy, and there, in a leisure not all too much encroached upon by local magistracies and certain religious offices at neighboring Delphi, to have elaborated the sketches of his lectures and essays, which have come down to us under the collective name of Morals, and to have composed the work on which his fame chiefly rests, — the Parallel Lives of Greeks and Romans. .... Greece, after passing under Roman sway, lost sight gradually of her great men of action, and contented herself with the glories of her men of thought. Here surely the dominant Romans could not vie with her. It was to prove that the more remote past of Greece could show its lawgivers, commanders, statesmen, patriots, and orators, as well as the nearer and therefore more impressive past of Rome, that the Parallel Lives were written." Bernadotte Perrin.. Amadeus Svajer (1727-1791), also known as Amadeo Suajer or Gottlieb Schwyer, was a Venetian merchant of German origin. He was educated, like many of the sons of great German merchants living in Venice, by a private tutor from Germany, Johann Conrad Hofmann (1702-1756) who transmitted to his student a great love for literature and history. He was a renowned bibliophile and collector, most of whose library was acquired by the Biblioteca Marciana in 1794 but duplicates were probably discarded and sold, as many books with his armorial bookplate can be found in European collections. His portrait was made in an extraordinary painting by Antonio Canova.*

Sander, 5788-5789. Essling 598, 599. Brunet IV 741 (1518 vol 1 only). Not in BM STC It. C16th., Mortimer Harvard, or Adams.





79. PONTANUS. *Historiae Gelricae libri 14. Deducta omnia ad ea usque tempora nostra, quibus firmata sub ordinibus*

Harderwijk, excudit Nicol. à Wieringen gymnasij typographus: sumptibus Iohannis Iansonii, bibliopolae Amsterodamensis, 1639

£13,500

FIRST EDITION folio. pp. (xxvi), 72, 956, (lxxii).  $\pi^2$ , (:)<sup>4</sup>, \*<sup>2</sup>, 2\*<sup>4</sup>, a-f<sup>6</sup>, A-4K<sup>6</sup>, 4L<sup>4</sup>, 4M-4R<sup>6</sup>, with four engraved portraits, five double page folding engraved maps, and four double page folding engraved plans of cities. The five maps are of the Duchy or Gelrica, Nijmegen, Roermond, Zutphen and Arnhem. The town plans are of Nijmegen, Zutphen and Harderwijk. Roman letter, some Italic and Gothic. Fine engraved title with putti above with the arms of Gelderland, portraits of Claudius king of Batavia and William Prince of Orange at sides, large floriated and historiated woodcut initials, woodcut head and tail pieces, engraved C19th armorial book plate of the 'The Earl of Roden' with shelf mark on pastedown. Light age yellowing, minor dust soiling to first and last leaves. A fine copy crisp and clean in a contemporary London binding of black morocco, covers bordered with two double gilt rules with gilt dentelle rolls, Royal arms of Charles I gilt at centre, with a semé of flowers stars and fleurons gilt, flat spine gilt tooled with the same gilt borders and semé as covers.

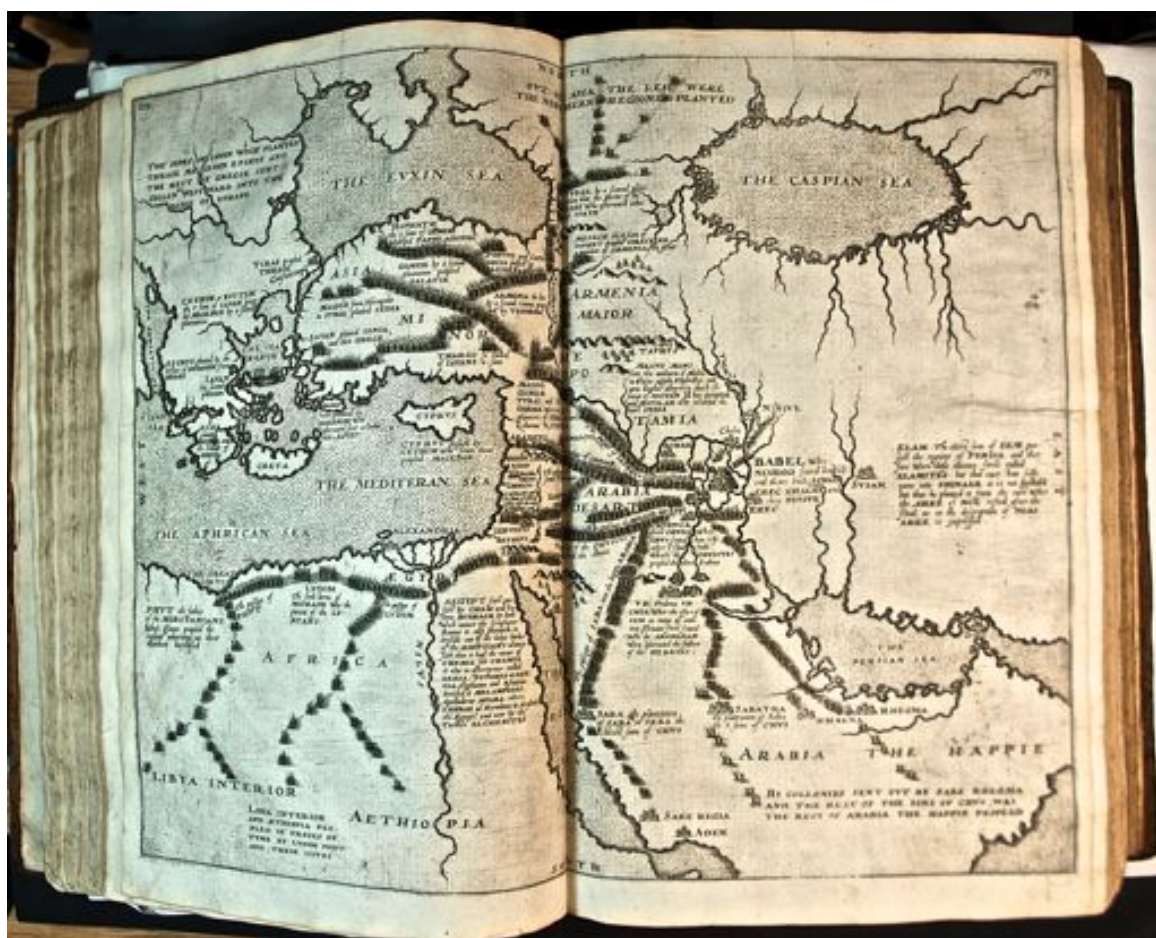
*A lovely copy of the beautifully printed and illustrated first edition of this monumental history of Gelderland, finely bound in black morocco, and richly gilt, for Charles I of England. The binding, with its rich semé of small tools, is fairly typical of the sumptuous bindings made for Charles I's library; see British library catalogue of bindings shelf mark c24c4 for a binding attributed to the 'Squirrel binder' with a similar decoration also made for Charles I, with his arms*

gilt at centre. For a study of the Royal arms blocks of which sixteen variants exist see Foot "Some bindings for Charles I" 'Studies in Seventeenth-Century English literature History and Bibliography.'

In 1597 the provincial assembly of Gerle decided to commission a history of the Duchy of Gelderland, and Paulus Merula of Leiden University was approached to do the research. His work was severely hampered by the war and was eventually passed to his successor Johannes Luntius. When Luntius died in 1620 "the task was again transferred to another historian, Johannes Isacus Pontanus in Harderwijk. Although like his predecessors not a native Geldersman, he was at least a resident of the province... Also like his predecessors Pontanus received a bundle of documents already collated and copied for the enterprise. The state made available 956 guilders to acquire chronicles and histories from Brabant, Cleves, Flanders, Utrecht and Julich. It was also recommended that Pontanus should have access to the archives of the regional aristocratic families. In 1634 the estates decided to print Pontanus' manuscript, which now covered the history of Gelderland until 1438, the death of the last independent Duke. A commission was established whose members should check the manuscript before publication. It was then decided that the work should be extended to cover the period up to 1581." Raingard Esser; 'The Politics of Memory: The Writing of Partition in the Seventeenth-Century Low Countries'. Pontanus studied in Franeker and Leiden, and worked for three years in Basel with the Danish astronomer Tycho Brahe. He taught at the University of Harderwijk from 1604 until his death. A lovely copy, beautifully bound for Charles I's own library with the royal arms. Most 'Royal' bindings have a limited connection with the monarch whose arms they bear; often they merely demonstrate his remote patronage of the institution concerned. This sumptuous binding however was made for King Charles for one of his collections, interestingly continuing the style created by Bateman for the Royal library two generations earlier.

BM STC Fr. C17th. C375. Sabin III 11272. JFB 630/42.

## PRINTING AND THE MIND OF MAN



80. RALEIGH, Sir Walter. *The history of the world*

London, printed by William Stansby for Walter Burre, and are to be sold at his shop in Paules Church-yard at the signe of the Crane, 1614

£15,000

FIRST EDITION. Folio pp. [lxxxiv], 492, 491-651, [iii, blank], 776, [lxiv]. Roman letter, some Italic. Fine engraved architectural and allegorical title, by Elstrack, (Hind II, Elstrack, 86). Large historiated and smaller floriated woodcut



initials, large woodcut head and tail-pieces, typographical ornaments, 8 double page folded engraved plates, woodcut genealogical tables, chronological table, occasional contemporary underlinings and marginal 'nota bene'. Purchase note of Peter Osborne dated 1882 at the Randolph sale on fly, visiting card of the celebrated artist Sigismund Goetze used as bookplate on pastedown, bibliographical note on frontispiece. Light age yellowing, the odd marginal tear, one with early restoration not touching text, occasional minor mark or spot. A very good, well margined copy, crisp and clean with the plates in excellent clean impressions, in early English reverse calf, covers bordered with a triple blind rule, large arabesques gilt at centres, spine with blind ruled raised bands, gilt fleurons at centres of compartments, corners and head and tail of spine with early restoration, a little rubbed, a.e.r.

*A very handsome copy of the first edition of Raleigh's important and monumental History of the World, written during his imprisonment in the Tower of London from 1603 to 1616. Raleigh, who had established the lost colony of Roanoke in present-day North Carolina and headed several expeditions to South America, was arrested upon the death of Queen Elizabeth and imprisoned by King James I, on the charge of treason. The History of the World was intended to outline historical events from creation to modern times, drawing on the Bible, Greek mythology, and other sources. Raleigh dedicated it to the young Prince Henry, his patron and supporter who was trying to secure his release. The prince's death in 1612 and changing political circumstances at court encouraged Raleigh to publish, and the book ends abruptly with the second Macedonian War instead of continuing through two more volumes as originally intended. "There is some evidence that Ben Jonson wrote the portion concerning the revolt of the mercenaries against carthage (Book II ..) and that the Rev. Robert Burhill assisted in the drudgery." Pforzheimer: Although ostensibly recounting historical facts, Raleigh's work also included commentary that was construed by King James as critical. Several months after publication, King James ordered the book suppressed and all unsold copies to be confiscated "for divers exceptions, but especially for being too saucy in censuring Princes". "Raleigh's concern was less with the History of the ancient world than with the divine right pretensions of James Stuart... James was the actual butt of of the severe strictures Raleigh passed upon ancient rulers who set themselves above the law. .. Walter Raleigh or Raleigh can be taken as the epitome of the Elizabethan idea of a courtier and politician, sailor and explorer, writer and poet, full of avid interest in philosophy and sciences, who, with his sword and pen, made his mark at court and in Parliament, on the high seas and in economic enterprise at home and abroad. He was among the first Englishmen to envisage clearly that the Americas should be the principal goal of overseas expansion the ultimate aim of which was to be the supersession of the Spanish by an English empire". PMM. "The decision to write his history revealed Raleigh's participation in a venerable, vibrant culture of politics, polemic, and erudition, .. His work exemplified the scholarly regime that valued historical training as the foundation of proper rule and that viewed scholarship and politics as intertwined and reinforcing. Raleigh believed that transmitting this culture to an English-reading audience in a massive universal history would benefit both himself and the realm by illuminating the operation of divine Providence on earth. He appears a curious representative of this world, for he is better known as a provincial pirate cum-royal-courtier than an industrious scholar; attributed international significance as a British sea-dog rather than as a member of a pan-European class of learned politicians. But, though he wrote in a vernacular language unfamiliar to most European scholars, the texts in his library and the ways in which he manipulated them to portray and uncertain past reveal a deep immersion in the expansive culture of applied historical scholarship." Nicholas Popper 'Walter Raleigh's "History of the World"'. A very fine copy.*

STC. 20637. ESTC S116300. Pforzheimer, 820. Brushfield Raleigh Bibliography. 88. Arber III 84. Sabin XVI no. 67560. PMM 117.

#### EXCEPTIONALLY RARE WORK ON ALCHEMY

81. ROUSSEL, Godefroy. *Les Secrets decouverts des arts, tant de pharmatie que de celuy de distiller, vulgairement nomm  alchemie ou spargirie....*

Paris, Et se vendent par l'auteur ... Chez Guillaume Baudeau, 1613 £4,950

FIRST EDITION. pp. (ii, 3-7, viii-xxiv), 138 (recte 147), (v). Roman letter with some Italic. Woodcut initials, typographical headpieces, contemporary autograph "Gaspard Blouste" on blank margin of t-p, another illegible above, C19th parisian booksellers label on pastedown. Slight age yellowing, light marginal spotting in places, tiny worm trail in upper blank margin, just touching a few letters in places. A very good, clean copy, stab bound in its original vellum wraps, small tear (original flaw) sewn in lower cover.

*Exceptionally rare work on Alchemy published by the author himself; we have only located five copies, three in France, one at the BL and one at Glasgow, with no copies in the US.*



"Under the title, *Secrets of the Arts Discovered*, both of pharmacy and distillation, commonly called alchemy, Godefroy Roussel in 1613 printed a dialogue between a master and aspirant for the mastership in pharmacy, in which the master asks the aspirant to state the rules for making potable gold in the appropriate mystic sense followed by the philosophers in order that so worthy an art may not be profaned, as it would be, if it were intelligible. The work is dedicated to the king of France." Thorndike. It is divided into two parts, the first on pharmacy, the second on distillation, including a discussion of the the properties of many plants. "Godefroy Roussel, if such be his real name, is not noticed in any work that I have consulted, and a book of receipts is all that I know him by "*Les Secrets descouverts des arts*". The epistle to the reader is a defence of alchemy, which according to this author seems to be identical with chemical pharmacy. The first part contains an exposition of the general principles of pharmacy, classification of the properties of drugs and their uses. The second book deals with the secrets of distillation, treated from a very lofty theoretical standpoint. An account of some preparations is given, and a good deal is said about potable gold and its "mystical" preparation. At the end there is a section on the sympathetic relation of man to the great world, and the doctrine of signatures is introduced. The notable thing about this work is that the doctrines are expounded by an aspirant to the mastership in pharmacy, in the form of a initiation or maintenance of theses, before a master who commends his expositions and suggests new themes for him to discourse on." Ferguson 'Histories of Inventions and Books of Secrets.' A very good, entirely original copy, of this rare work.

BM STC Fr. C17th. p 487 R1199. Ferguson III 41 no. 67. Thorndike. VI 166. Not in Caillet, Welcome or Duveen.

ILLUSTRATED BY JOST AMMAN





82. RUEFF, Jakob. *De Concepti et generatione hominis: de matrice ab euis partius*

Frankfurt, Sigismund Feyerabend, 1580

£9,500

4to. ff (vi) 100. Italic letter. t.p with attractive bedroom scene of a successful delivery, 1/2 page arms of the dedicatee on next, more than twenty quarter to full page woodcuts of foetuses, birthing scenes, infants, obstetric equipment, twins, monsters and the female anatomy, by the celebrated illustrator Jost Amman. Uniform light paper browning, four leaves foxed, a good copy in its original limp vellum.

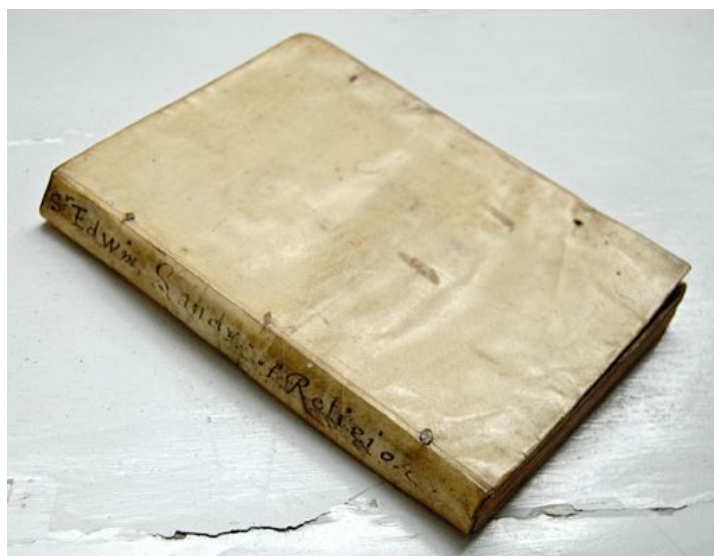
*First edition illustrated by Jost Amman of Rueff's celebrated manual of obstetrics, which "contains the first true anatomical pictures in an obstetrics book," Garrison & Morton. The text is an improved version of Rösslin's 'Der Schwangern Frauen' but its importance to the embryologist lies in Rueff's illustrations which show contemporary ideas about mammalian embryology (see G & M 463), and which corrected many of Rösslin's more fantastic images. "Jacob Rueff, city physician of Zurich was responsible for the instruction and examination of the midwives of the canton. He followed the example of Rösslin and in 1554 completed his popular guide for midwives, which next to Rösslin's 'Rosengarten' became the most important obstetrical work of the Renaissance period, and with Jost Amman's fine woodcuts it is ranked as one of the most famous illustrated medical books of the sixteenth century. The book is addressed not only to midwives, pregnant women and women in childbed but also physicians and the council of scholars in general... copies [were sent] to all midwives and nurses in the canton and they were obliged to have an appropriate section of it read aloud 'by a well-read woman', if possible during any confinement they attended. Most of the illustrations... are considerably improved as they were all redrawn by Amman... His own splendid woodcuts (none of which are signed) added to the 1580 edition of Rueff, gave a good idea of sixteenth century obstetric practice endowed with a "homely charm", Itagela, "The Birth of Mankynde", pp18-25. Remarkably, it remained a practical work of medical reference well into the 18th century.*

BM STC Ger p.759. Fairfax Murray Ger II 372. Durling 3981. This edn not in Wellcome or Osler.

83. SANDYS, Edwin. *Europae Speculum. Or, A viewv or survey of the state of religion in the vvestern parts of the world...never before till now published according to the authours originall copie*

The Hague, [printed for Michael Sparke, London], 1629

£1,500



4to. pp [vi] 248, quires O and S inverted. Roman letter, some Gothic and Greek. Small woodcut device on t-p, woodcut initials and typographical headpieces throughout. Joseph Mendham's early 19th-century ms annotations on t-p, paper insert before t-p in same hand giving bibliographic details, occasional pencil ms annotations throughout. T-p slightly dusty, light age yellowing to some pages, verso of last fractionally dusty. A good, unsophisticated copy, well margined, in contemporary limp English vellum, remains of ties, ms title to spine.

*First unauthorised and complete edition of Sir Edwin Sandys' (1561-1629) seminal, and potentially inflammatory, work on the state of Christianity in Europe. The result of a three-year tour around the continent, undertaken with Sandys' companion George Cranmer in 1593, the Europae Speculum professes to examine the condition of the*

*Reformed Churches of mainland Europe, possibly with a view to suggesting some form of re-unification; in fact, Sandys never reaches the topic in this work, but dedicates nearly three quarters of the book to detailed description and analysis of Roman Catholicism, 'enumerating their beliefs, practices, government, and the means used to increase power, frequently finding merit in their customs and ideas while disapproving of the way in which these were put into practice', Mary Ellen Henley, Sir Edwin Sandys's Europae Speculum: a critical edition. Sandys writes that the French Catholics were most ripe for a reunification with Protestantism; he believed that Italy would first have to abandon its predilection for popery and that Spain, a lost cause, should be left to the Jews and the Moors. 'In his book, Sandys...avoided polemics, seeking not sectarian victory but a church that could, by transcending sectarianism, reunite Christendom.' Henley. The work first appeared in 1599, in a number of manuscript copies; it was pirated anonymously in June 1605 without Sandys' consent. The Gunpowder Plot of November that same year created strong anti-Catholic feeling in England; in response, the High Commission ordered that copies of the Europae Speculum be burnt, possibly at Sandys' own request. However, three editions were still produced. The work proved popular in Europe: Paolo Sarpi, 'that great Catholic supporter of Protestantism', whom Sandys had met on his tour, translated it into Italian, and Hugo Grotius,*

'that great Protestant supporter of Catholicism' (Trevor-Roper), read it in the French translation. Sandys died in October 1629, and it is unclear what hand he had in the production of this edition, much expanded from the 1605; his name does not appear on the title page, but does on ¶2. The author of its anonymous introduction claims that the 1605 was 'but a spurious stolen Copie,,,throughout most shamefully falsified & false printed', and that the present edition is printed from 'a perfect Copie, verbatim transcribed from the Authours original'. It was certainly some seventy pages longer.

Sir Edwin Sandys, second son of the Archbishop of York of the same name, had a long and successful career in British politics; he became an MP in 1589, holding various seats in parliament until three years before his death. He was knighted in 1603, and became High Sheriff of Kent in 1615. He is, however best remembered for his involvement in the Virginia Company; he was instrumental in the establishment of Jamestown, lent money interest-free to the Pilgrim Fathers and believed passionately in the creation of a permanent British colony in North America.

Joseph Mendham (1769-1856) was an English clergyman who studied in great depth controversies between Catholicism and Protestantism, amassing a large theological library.

STC 21718; Lowndes only has the 1639 edition (VI, 2189). Alden 629/53. There are several references to the Spanish colonies in the Americas.

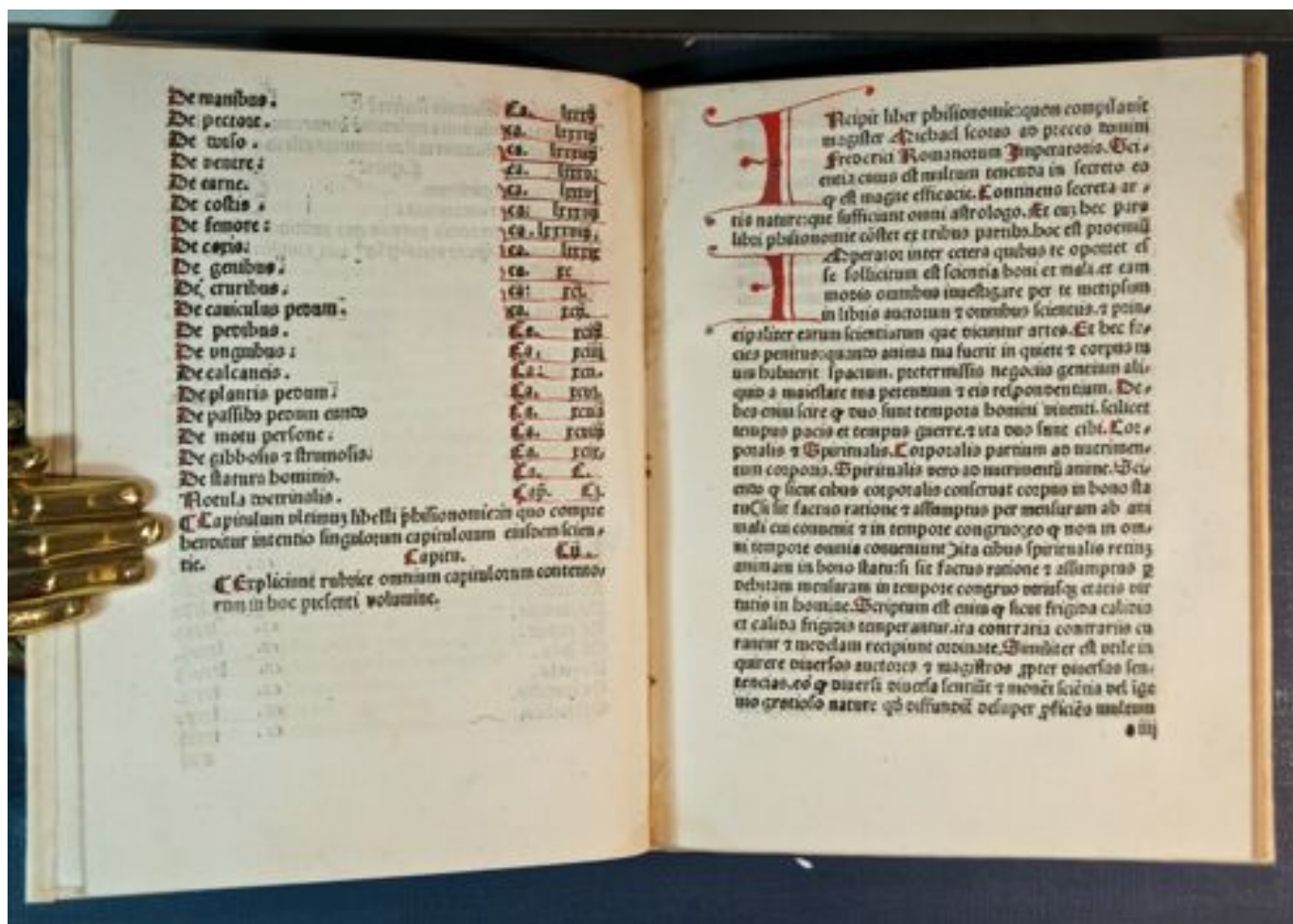
## EXTREMELY RARE INCUNABLE

84. SCOTUS, Michael. *Liber Physiognomiae*

[Passau], [Johann Petri], [c.1487-1488]

£12,500

4to. 44 unnumbered leaves, a-c8, d6, e8, f6. Gothic letter. Rubricated throughout, capital spaces with guide letters, initials supplied in red. Light age yellowing, early paper repair at head of blank inner margin of first quire, title page fractionally dusty. A very good copy, crisp and clean, in modern vellum over thin paste boards.



Extremely rare incunable edition of the *Physiognomy* or 'Book of Secrets' by the renowned Scottish astrologer, philosopher, alchemist, translator from the Arabic, and scholar Michael Scot. "In the first half of the thirteenth century



Michael Scot, the translator of Aristotle's *History of Animals* produced a 'Book on Physiognomy' (*liber physiognomiae*) better known in the Renaissance under the title 'On the Secrets of Nature' (*De Secretis naturae*) that has been described as the first true work on physiognomy composed in the medieval West. Dedicated to Frederick II, Michael Scot composed the work to enable the emperor to distinguish, from outward appearances, trustworthy and wise counselors from their opposite numbers. Such a science is so useful to a ruler that Michael Scot does not hesitate to describe it as a "doctrine of Salvation" that enables its practitioners to identify those inclined to virtue or vice". Irven M. Resnick. 'Marks of Distinctions: Christian Perceptions of Jews in the High Middle Ages.' "The work is divided into three books, each having its own introduction. The first expounds the mysteries of generation and birth, and reaches, as we have already remarked, even beyond humanity to a considerable part of the animal world so much studied by the Arabians. The second expounds the signs of the different complexions, as these become visible in any part of the body, or are discovered by dreams. The third examines the human frame member by member, explaining what signs of the inward nature may be read in each. The whole forms a very complete and interesting compendium of the art of physiognomy as then understood, ... The book attained a wide popularity in manuscript, and the invention of printing contributed to increase its circulation in Europe no less than eighteen editions are said to have been printed between 1477 and 1660. ....The last two chapters of Book i. in the *Physiognomia* of Scot show plainly that he had the Arabic version of Aristotle's *History of Animals* before him as he wrote... Meanwhile let us guard against the impression naturally arising from our analysis of the *Physiognomia*, that it was a mere compilation. Many parts of the work show no correspondence with any other treatise on the subject that is known to us, and these must be held as the results of the author's own observations. The arrangement of the whole is certainly original..." J. Wood Brown. "The Life and Legend of Michael Scot". "Michael Scot (c. 1175- c.1235), who was born in Scotland and travelled to Spain, deserves a special place among the translators of this century. Scot was a philosopher, alchemist, astrologer, and translator from Arabic. He was in Toledo in 1217, in Padua and Bologna in 1220, and in Rome between 1224 and 1227. He ended his days in the service of Frederick II in Sicily. Scot was able to translate some important Arabic works of a revolutionary nature. He produced a translation of al-Bitruji's treatise which contained the first attack on traditional astronomy. His translations of some of Aristotle's works with Ibn Rushd's commentaries were among the first works that introduced Averroistic philosophy to the Latin world. Scot gave also the first Latin translation of Aristotle's biological and zoological works including *De Animalibus*. Most of these major works were achieved while Scot was in Toledo, where he was able to enlist the help of native Arabic-speaking assistants. While Scot was in the Service of Frederick II, as court astrologer, he translated Ibn Sina's *De Animalibus*; and wrote several works on astrology, alchemy, physiognomy, and the occult sciences. The name Michael Scot became associated in the popular imagination with black magic. He was famous in his own time and in the following generations as an astrologer and magician. He was called a wizard and thus he gained a place in Dante's *inferno*." A. Y. Al-Hassan 'Science and Technology in Islam: The exact and natural sciences'. A good copy of this rare and most interesting incunable.

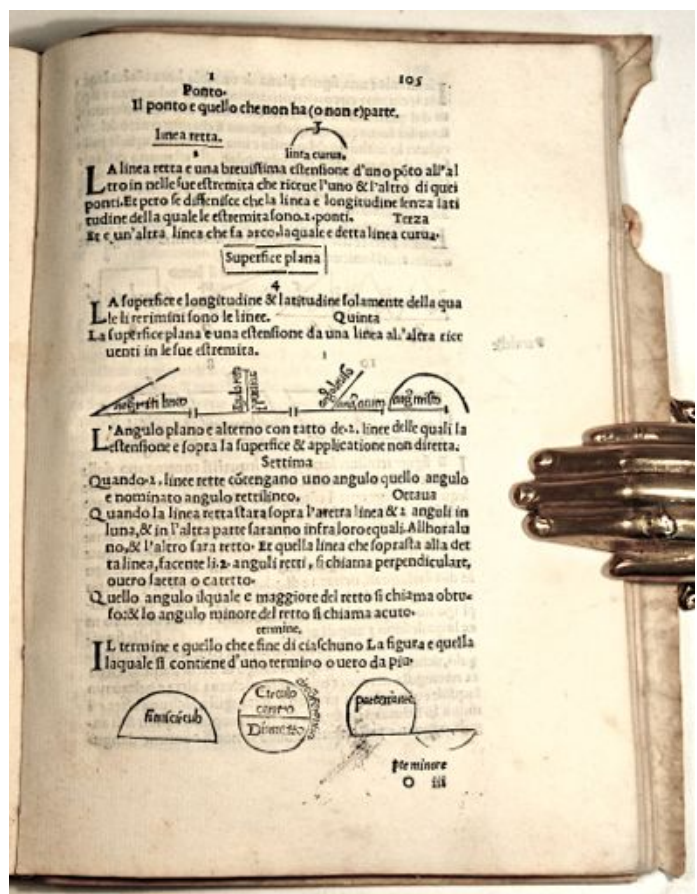
BMC II 616. Goff M559. HC 14547. BSB-Ink M-384. GW M23296.

85. SFORTUNATI, Giovanni. *Nuouo lume libro de arithmetica*. ..imperocche molte propositioni che per altri auctori, sono falsamente concludere, in questo si emendano: & castigano ... Con uno breue trattato di geometria, ...

Venice, per Bernardino de Bindoni milanese, 1544  
[1545] £4,950

4to. ff. 129 (i) [last blank]. a-p<sup>8</sup> q<sup>10</sup>. Roman letter. Title within four part woodcut border, innumerable woodcut diagrams in margins, woodcut printer's device beneath colophon, historiated woodcut initial, annotations in a slightly later Italian hand on fly relating to his marginal annotations of the text, 'Lionardo Buini' in early hand at foot of title-page., early press mark on fly. Light age yellowing, a few leaves slightly browned, minor marginal foxing in places, the odd marginal spot. A very good copy, crisp and clean, with good margins, some edges uncut, in contemporary limp vellum reusing a beautiful manuscript leaf from an early twelfth-century rubricated German lectionary in double column, edges of vellum slightly torn, remains of two pairs of ties.

Second edition of this influential arithmetic. "Sfortunati ...was a popular writer, as the seven editions of his book go to prove. His work is fairly complete as to the operations with integers and fractions, and is satisfactory as to the examples



illustrating the Italian business life of the 16th century. The treatise closes with some work in practical mensuration and some mercantile tables” Smith. “The elaborate introduction to Giovanni Sfortunati's 1534 *New Beacon, a Book of Arithmetic* pointed to these new linguistic and market conditions. Sfortunati (b. ca. 1500) introduced himself as a Siennese schoolmaster who had taught arithmetic all over Italy and Sicily. He was a native speaker of Tuscan, then, but one with broad experience of other Italian students. This self-advertisement quickly turned into a claim that he was uniquely qualified to review the older arithmetic books on the market by way of recommending his own. He praised Luca Pacioli's *Summa* but noted that it contained too much that was not useful for merchants. Similarly Filippo Calandri's book was very learned but did not explain elementary notions well enough to be truly useful for beginners. Sfortunati then turned to Borghi's *Libro de abacho*. Fifty years old and well established in the market, Borghi's manual was the principal competition for any new elementary arithmetic book in 1534. Sfortunati claimed to have read it many times, implying perhaps that he had been constrained to teach from it. He rejected it because it was written in rough Venetian dialect and described Venetian business practices that were of little use to Tuscans or other Italians. Despite his claims, however, Sfortunati's arithmetic book was also highly traditional. There was little to differentiate it from Borghi's treatment except his good Tuscan.” *Humanism for Sale. Making and Marketing Schoolbooks in Italy, 1450-1650*. A lovely copy bound in a beautiful early vellum leaf.

BM STC It. C16th. p. 624. Adams S1040. Censimento 16 CNCE 47811; Riccardi ii, 453; Smith, *Rara arithmetica*, p. 177. Not in Kress or Goldsmith.

#### A HUMANIST SCHOLAR'S COPY

86. SIGONIO, Carlo. *Emendationum libri duo. Quorum argumentum proximae pagellae indicabunt*

Venice, Paolo Manuzio, 1557

£2,750



FIRST EDITION. 4to. ff. (xii), 159 (i.e 155), (i). (last blank). Roman letter some Italic and Greek. Large Aldine device within ornate woodcut border, on t.p., and verso of last, capital spaces with guide letters, classical historiated initials, some with contemporary colouring in brown ink, two small woodcuts of coins in text, “sum f. Beraldi και των φίλων (and his friends)” crossed out at head of title “Ex biblioth. Franc. Ott. Leükher 16” beneath, Greek marginalia in contemporary hand (probably Beraldi's) on a few leaves, shelf mark on pastedown. Very light age yellowing, tear to E2, an original paper flaw, with printers correction pasted over part of the text on verso, small tear in one blank margin, small tear to upper cover, another cut unevenly. A very good copy, crisp and clean with good margins in contemporary limp vellum, yapp edges, remains of ties, stubbs from C15 vellum ms.

*First Edition of this compilation of Sigonio's scholarly notes on various classical authors, beautifully printed by the Aldine press, with an excellent provenance. Sigonio (1524-1585), Italian historian and classicist, was the author of numerous scholarly works held in high esteem by his contemporaries. He was born at Modena and held professorships at Venice, Padua, and Bologna. "he was unquestionably one of the first classical antiquaries of his time, and a man of great judgement as well as learning, very correct and deep in researches, and of most unwearied diligence." Chalmers. Sigonius's reputation chiefly rests upon his publications on Greek and Roman antiquities,*

*which may even now be consulted with advantage. "In 1555, while still at Venice, he published his folio edition of Livy and his Fasti Consulares, with an ample commentary on the latter in the following year. The last two works were the first in which accurate criticism was applied to the chronology of Roman history." Sandys. This volume is a collection of Sigonio's scholarly notes on Livy, Cicero, Hemogenes and others and is prefaced with one of his attacks on fellow Classical scholar Francesco Robortelli with whom he had a long running feud due to the publication by Sigonio of a treatise 'De nominibus Romanorum', in which he corrected several errors in a work of Robertelli on the same subject. Francois Bérauld (Beraldi is the Latin name of Bérauld) was a professor of Greek at the newly opened University of Orleans. He published a translation from the Greek, with a commentary, of Appian on Hannibal and the wars in Spain, published by Henry Estienne in 1560. He converted to Calvinism and was considered one of the leading lights at the University of Orleans. He was later involved with the prosecution of Morely, personal tutor to Prince Henry, later Henry IV of France, on the grounds of Heresy. Franz Otto Leukher, a later owner, was the author of 'Dispytatio Philosophica Miscellanea', published at Ingoldstadt in 1646.*

BM STC It. C16th. p. 627. Renouard 172:16. Ahmanson/Murphy 446. Adams S1114.



87. STRACCA, Benvenuto. *De mercatura, seu mercatore tractatus*.

Venice, Paolo Manuzio, 1553

£7,750

FIRST EDITION. ff. [xl], 287. \*8, 2†-5†8, A-2N8 (with the three blanks 5†6-8, lacking last blank 2N8). Roman letter, some Italic. Woodcut Aldine anchor and dolphin device within border of putti and cornucopia, historiated and floriated woodcut initials, 'sum Marii D'Abbatis' in early hand on pastedown, occasional ms annotations, very early oval stamp on verso of t-p with monogram. Light age yellowing, tiny single wormhole in blank outer margin, very light occasional marginal water-staining, t-p very slightly dusty. A very good copy crisp and clean, with good margins, (some uncut) in contemporary vellum over boards, re-using vellum from an early ms. leaf, remains of ties, later paper typographical labels at head and tail, upper joint cracked.

*First edition of this important foundational text, on commercial law, mercantile contracts, maritime law, bankruptcy and mercantile practice by Benvenuto Stracca (1509-1578), an eminent 16th-century Italian lawyer and economist. Stracca was the first to present a systematic exposition of commercial law derived from his experience. He was the first to view commercial law as an entity in its own right, distinct from civil law. He was furthermore the first to consider these aspects of the law from an entirely practical point of view, breaking with*

*scholastic traditions. The work deals with commerce in general and the merchant class, as well as contracts, shipping, insolvency and commercial practice. Stracca's work is distinguished by the care with which he studies the practical arguments, until then ignored by jurists, and by the absence of the categories and formulae previously so much in vogue. Until then commercial law had been studied only as part of civil and canon law. "In the sixteenth and seventeenth centuries, continental jurists began to regard the affairs of merchants as matter of sufficient interest to warrant special attention and separate treatment in legal writing. Beginning with Benvenuto Stracca's *De Mercatura, seu Mercatore Tractatus* published in Venice in 1553, a substantial literature on commercial law developed." (Rogers, *The Early History of the Law of Bills and Notes*, p. 151) "His work contains information of interest to economists. He shows the usefulness of trade and navigation; discusses the restrictions on certain branches of trade, and expresses comparatively moderate opinions on the theory of usury." Palgrave. Insurance was particularly important subject when it came to mercantile law, particularly for smaller Venetian traders. The loss of a single ship could mean bankruptcy, which lead to the creation of consortiums of traders in order to spread risk, involving complicated contracts and agreements, and Stracca's systematic practical treatise, examining the laws that grew up around these contracts, was the first on the subject. "A separate sector in which there were many opportunities for making profit from money was insurance. In this sector the *damnum emergens* [ensuing expense] had a purely hypothetical basis, not a real one. Certainly the element of risk played a plausible role in the case of transport by sea: a subject that was particularly dear to the Ancona jurist Benvenuto Stracca, author of one of the first treatises on trade law and editor of a large collection of writings on mercantile doctrine and jurisprudence." Palgrave. A very good copy of an important and rare work. An unusual topic for an Aldine, doubtless Paulus Manutius saw the value of the work, in every sense.*

Not in BM STC It C16th. Renouard 156:6. "Ce volume imprimé en petites lettres rondes est rare." Einaudi 5491. Kress, 69. Goldsmiths 52. Kress, Italian 26. Adams S.1911.

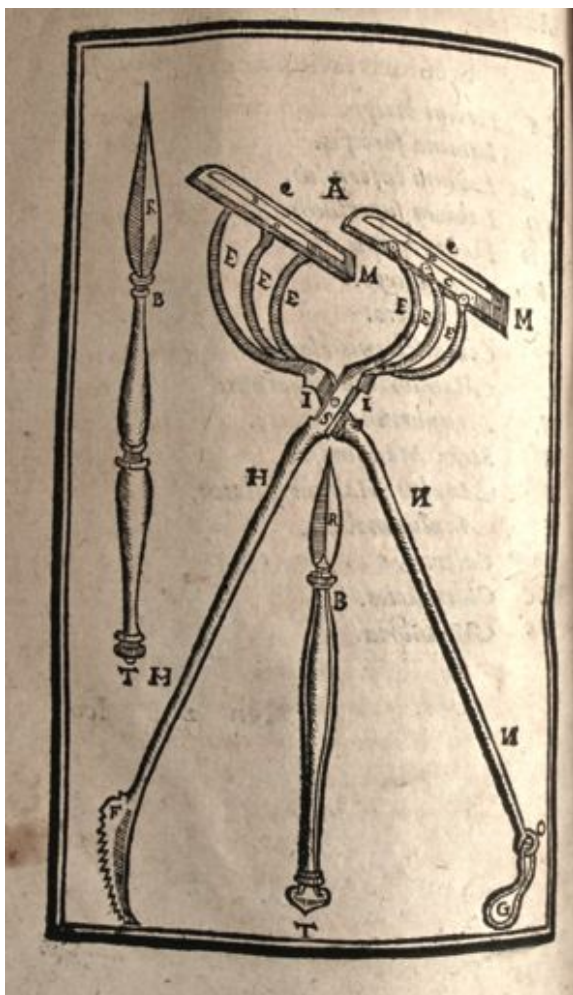
#### LIBAVIUS' COPY

88. TALIAHOTUS, Gaspar. *Chirurgia nova*.

Frankfurt, Johannes Sauerius, 1598

£5,750

8vo, pp.605 (xi). Roman letter, some italic, title in red and black with printer's woodcut device, very faint library stamp probably c.1900 at side, 22 full page woodcuts of surgical equipment and patients, very clearly drawn, detailed and well defined. General age browning, some spotting, intermittent near-contemp marginalia, ex libris of Andreas Libavius on pastedown, early and 19th century bibliographical notes on fly. In contemp stiff vellum, remains of label and ties, small gilt-stamped ex libris to upper cover.



Second edition, first published under the title 'De curatorum chirugia per institutionem' in Venice the previous year of Taliacotius' (or Tagliacozzis') ground-breaking work on plastic surgery, the first book dedicated exclusively to that subject and the magnum opus of its founder. Taliacotius (1545-1599) studied in his native Bologna under Cardano, Aldrovandi and Aranzzi before being becoming successively professor of surgery and anatomy there. Before the Renaissance, methods of repairing the damage from duels and warfare were maintained as trade secrets by the barber-surgeons; nasal reconstruction was particularly profitable business. Although Celsus and others had discussed aspects of plastic surgery, (Vesalius very wrongly), Taliacotius was the first to establish their scientific validity and to improve techniques in light of the best medical knowledge of the day. Soon his skill was renowned throughout Europe and the present treatise published to encapsulate his life's work. In the *Chirurgia nova* Taliacotius describes the first delayed flap for nasal deconstruction, detailing the theory behind the procedure, depicts the instrumentation and describes the progressive steps of the operation as well as post-operation bandages and care. We know that Taliacotius obtained excellent results. Curiously, in the 17th century European surgery suffered a period of decline and none more so than plastic surgery. Taliacotius' successful methods were actually forgotten and not rediscovered until the beginning of the 19th century.

Andreas Libavius, or Libau, from Halle, studied at Wittenberg, Jena and Basel, where he took his M.D, ultimately becoming rector of the Gymnasium at Colny. Francis Yates in 'The Rosicrucian Enlightenment' says of him "Andreas Libravius was one of those chymists who was influenced to a point by the new teachings of Paracelsus, adhering theoretically to the traditional Aristotelian and Galenist teachings and rejecting the Paracelsus mysticism.... Libravius is strongly against devices of macro-microcosmic harmony, against Magia and Cabala,

against Hermes Trismegistes (from whose supposed writings he makes many quotations), against Agrippa and Trithemius - in short, he is against the Renaissance....'

'The volume is divided in two parts: "the first... is about the structure, function and physiology of the nose, and the second... describes and illustrates the instruments and operative procedures for the restoration of the nose, lip and ear. Tagliacozzi also fully discusses the complications such as haemorrhage and gangrene, that often occurred during these operations. The numerous full-page woodcuts are well-executed and illustrate many of the techniques described in the text" Heirs of Hippocrates 236 (1597) ed.

BM STC Ger p.848. Durling 4312. Garrison & Morton 5734 (1597). Wellcome I 6211. Osler 4079.

#### 89. TUNSTALL, Cuthbert. *De artes supputandi, libri quator*

Strasbourg, ex Officina Knoblock per Georg Machaerop, 1544

£3,950

8vo. pp. [xxiv] 454. Roman and Italic letter, woodcut initials, numerical diagrams throughout. T.p. and verso of last slightly dusty, slight dampstaining to blank margin of final gathering. Contemporary ms ex libris in English italic hand to t.p. "T. Liliat" with Greek inscription, C18 armorial bookplate of William Constable F.R.S - F.A.S. on pastedown. A clean and well-margined copy in C17 tan calf, triple-ruled panels in blind with roll-stamped floral motif to one side on covers, richly gilt spine in five ruled compartments with raised bands, C18 paper shelfmark pasted to spine, a handsome copy, a. e. r.

*The first English book wholly on arithmetic, by the great Catholic humanist, Cuthbert Tunstall (1474-1559). The work was Tunstall's farewell to secular scholarship as he was made Bishop of London a few days after its publication, and thereafter Lord Privy Seal. It is designed as a practical work on arithmetic with the emphasis on commercial transactions, undoubtedly based on models Tunstall encountered during his studies in Padua. "The book includes many business applications of the day, such as partnership, profit and loss and exchange. It also includes the rule of false, the rule of three and numerous applications of these and other rules. It is, however, the work of a scholar and a classicist rather than a businessman." (Smith p.134, of 1st ed). "He wrote it so that his friends could be empowered to make their own calculations and no longer be cheated by money changers" (Trapp & Herbrüggen cit infr.).*





It is dedicated to his friend Thomas More, who, the previous year had been appointed sub-Treasurer of England, because there was no more appropriate dedicatee than the man engaged in supervising the finances of the King. "The dedicatory epistle to M[ore], gives an interesting picture of M[ore] and Tunstall" Gibson 157. This was also the return of the compliment which, 6 years earlier, More had paid Tunstall in the opening lines of the *Utopia*. The work was actually rather too scholarly for ordinary businessmen and it was not reprinted in England. However, it achieved some success on the continent and Rabelais (*Oeuvres* II 222) mentions it as required reading for the young Gargantua in Paris; it was also prescribed as an arithmetical study text in the Oxford statutes of 1549, (together with Cardano).

We have not yet been able to trace Thomas Liliat (alternately Layliat/Lilyat/Lilliat/Lelliot) thought he was probably a member of the Sussex landowning and later recusant family of that name - hence the obscurity. He must have been a university man as he knew enough Greek to adapt Aristotle's quip about Plato's lack of scientific knowledge, in the original, on the title page. An interesting example of a continental imprint of English authorship returning to England soon after publication, Tunstall having fallen into political incorrectness at home in the interim.

William Constable (1783-1806) was an avid naturalist and collector of natural history curiosities. In 1775 he was elected fellow of the Royal Society - his *Cabinet of Curiosities* is still on display at his family estate, Burton Constable Hall in Yorkshire.

Trapp & Herbrüggen, "The King's good servant" n. 56. Smith, *Rara Arithmetica* p. 136.

## JOHN EVELYN'S COPY

90. UBALDINI, Petruccio, *Descrittione del Regno di Scotia*

Antwerp [London], [John Wolfe], 1588

£3,750

FIRST EDITION, folio pp (viii) 54. Text in large Italic, side notes and preface in Roman, woodcut initials and ornaments. T.p. with printers' woodcut device (McKerrow 242), Evelyn's autograph and 'Durate se. virg. cen l. 1' in his hand above, his shelf mark Aa, 2: 39 on f.f.e.p. Sir Frederick Evelyn's armorial bookplate inside front cover, and Evelyn sale label inside rear. Light age yellowing, a little dusty in a few places, a very good, clean, well-margined copy in contemporary limp vellum, inner and outer panels gilt, gilt ornament to centre of covers, ink splashes at fore-edge of upper cover, both grubby, large hole to upper half of lower cover.



Ubal dini (?1524-1600) came to England from Tuscany in 1545 and entered the service of the English Crown, returning to Italy in its service. In 1549 he saw action in the Scottish war under Sir James Crofts, governor of Haddington - to which he refers in the present work's preface and in its dedication to Sir Christopher Hatton, Robert Dudley Earl of Leicester and Sir Francis Walsingham. Ubal dini settled in London in 1562 under the patronage of Henry, Earl of Arundel, teaching, writing and translating from Italian, often in the employment of the state.

The present work comprises a very free translation or adaptation of Hector Boece's *Chronicle* - or more accurately that part describing Scotland and its islands, influenced of course by Ubal dini's own experiences there. Incidentally, as it were, it supports the English Crown's claims to Scotland and puts them before the Italian reader. Perhaps it was to make this purpose less obvious and the work seemingly less partial that a false imprint of Antwerp was ascribed to it. In fact this is the only case of a fictitious imprint in any one of Ubal dini's books - though many lack any imprint apart from the date.

The famous diarist John Evelyn (1620-1705) was a scholar, connoisseur, bibliophile and horticulturalist, as well as a writer and

thinker of sometimes startlingly current relevance. By his death his library is known to have comprised 3,859 books and 822 pamphlets, the major part of which was dispersed at Christie's in eight sales in 1977 and 1978. Sir Frederick Evelyn, Bt. (1733-1812) was John Evelyn's great great grandson.

STC 24480. Lowndes VII 2738. Woodfield 51.

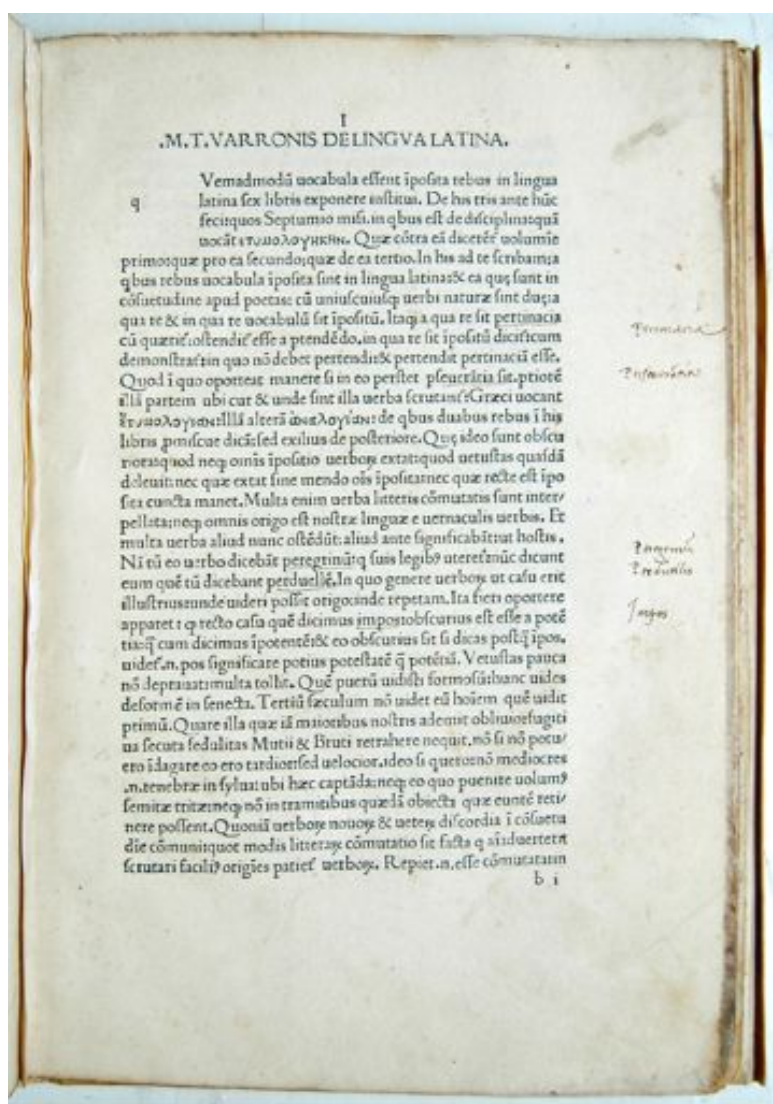
91. VARRO, M Terentius. *De Lingua Latina*

Parma, [printer of the Jerome, Epistolae], 11th December 1480

£6,250

Folio, ff. (iv) 46. Roman letter, a little Greek, guide letters, spaces blank. Extensive early marginalia in at least two early hands (one contemp) throughout, final blank page filled with annotations in Italian (c.1600); uniform light age browning, waterstains to edges of some ll., mostly marginal but slightly affecting the text in places, ancient marginal ink splashes to a couple of ll. A very interesting, not unattractive and well margined copy, if well used at an early date. In modern vellum over boards. A rare edition from an almost equally rare press; the identity of the printer is unknown, the style of his Greek type may indicate he came from Venice; the total known output of the press is only six titles, however the layout and typeface are handsome and accomplished.

An early edition of Varro's pioneering work on Latin grammar (including inflection and syntax) or more accurately of books V to X (of 25) which are all that have come down to us. It was regarded as a work of considerable importance by no lesser authorities than Cicero (the dedicatee), Quintilian and St Augustine, who wonders at the author's learning in the *De Civ. Dei*, book VI; the text was edited for the press by Pompinus Laetus and Francisus Rolandellus and first printed in that form by an unknown press in Venice in 1478. It has a comprehensive index. "Varro's treatise is the earliest extant Roman work on grammar. This great work, which was finished before Cicero's death in 43 BC, owes much to the stoic teaching of Aelius Stilo, and also to that of a later grammarian who combined the Stoic and Alexandrian traditions. The first three of the surviving books are on Etymology, book V being on names of places, VI on terms denoting time and VII on poetic expressions. To ourselves the value of these books lies in their citations from the Latin poets, and not in their marvellous etymologies. The next three books are concerned with the controversy on Analogy and Anomaly: VIII on the arguments against Analogy, IX on those against Anomaly and X on Varro's own view of Analogy", Sandys I p.179. Of Varro's vast literary output his three books 'De Rustica' is the only other survivor.



BMC.VIII p.942. Hain 11903 (3) Goff N267 (4 copies)

THE EVELYN COPY

92. VESALIUS, Andreae. *Anatomia. Addita nunc... Antiquorum Anatome*

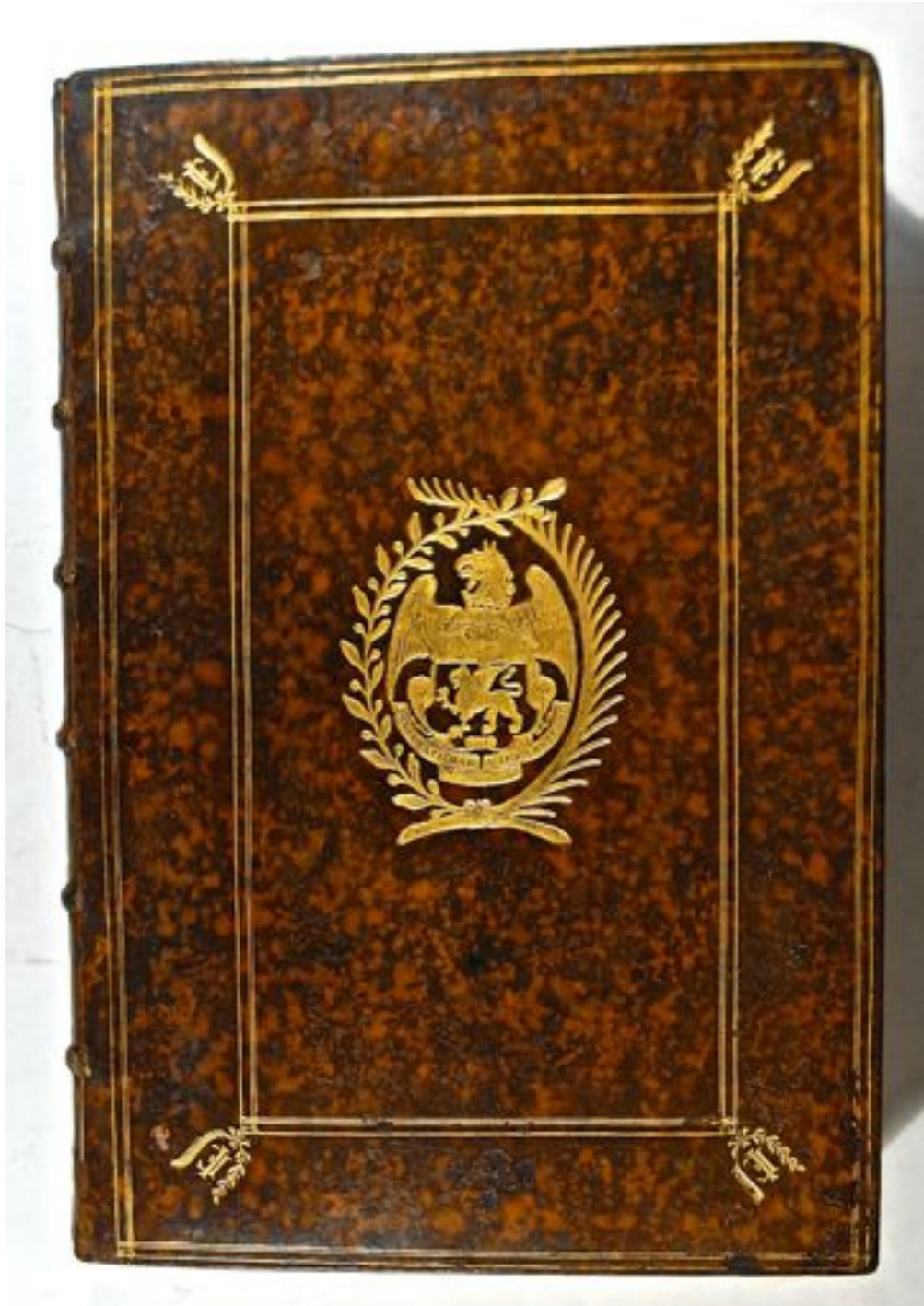
Venice, Joan Anton & Jacobum de Franciscus, 1604

£19,500

Folio, 2 parts in 1, separate t-p. to each. Pp (viii) 510 (xlvi), (xx). Roman letter, Italic side notes. First t-p within richly



engraved architectural border including dissected corpses and medical figures including the author, Valverde and Croce in an anatomy theatre, second t-p with printer's large device, extensive woodcut anatomical illustrations. Small paper flaw in text of one leaf, lamp oil stain at upper margin at end of first part and joint going on to text of second. A good, crisp, clean copy in Evelyn's distinctive 'Parisian' binding of mottled calf, triple outer rule border gilt, triple ruled panel within, with John Evelyn's monogram ornamented at each corner gilt, his arms gilt stamped within laurel wreath at centre of each cover, monogram repeated within gilt decorated spine compartments, red morocco label. Wear to head and tail of spine and lower corners. Upper joint cracked in top compartment but generally very good and unrestored, a.e.g. In folding box.



*The fourth folio edition of the Fabricia, although it corresponds page by page with the 1568 it is actually a new edn. with a new t-p and some new plates, though still largely derived from Creighers' cuts for the 1568. In fact it was first produced by the sons of the 1568 publisher as a purely commercial venture and was most successful; "the book was widely distributed and is said to have been the text used by the anatomists Fabricius and Acquapendente. The overall tone of the book is sadly cheapened; yet even in this plagiarized 'commercialized' form it is a beautiful book and better done than many anatomy texts which succeeded it". Heirs of Hippocrates.*

*The second part attributed to Rufus of Ephesus and edited by Fabius Paulinus is often missing. This is the last of the early editions, the last really based on the first of 1543, which as Osler puts it, remade the science of human anatomy, and it is still an important book.*

Certainly John Evelyn thought so. Evelyn (1620-1706) was a central figure of English intellectual life for some half a century and his diaries are one of the greatest resources for the period. His breadth of scholarly interests was reflected in his fine and extensive library. However, the volumes were not uniformly bound and only those Evelyn considered his choicest, as here, bear his monogram and arms.

Wellcome I 6563 (lacking second part) Cushing VI A-5. Osler 570. Heirs of Hippocrates 175. Choulant pp.182-83

#### NOT IN USA

93. WESTON, Edward. *The Repaire of Honour, Falsely impeached by Featlye a Minister...*

Bruges, [Saint Omer: English College Press], 1624

£6,500

First edition. Small 8vo., pp. 32. Roman letter with some Italic. Woodcut device on t-p, one floriated woodcut initial at start, 19th-century marbled end-papers. A very little spotting in places, some upper margins rather closely cropped affecting a few page numbers, a good copy in 17th-century calf, gilt, re-backed, with 'REPAIR AT HANOVER' gilt on spine, all edges blue.

*FIRST AND ONLY EARLY EDITION of Edward Weston's epistolary treatise, which takes as its subject the apparent slander of the Featly of the title, a Protestant Minister based in London and attempts to refute it. Addressed to 'Two fathers of the Society of Jesus', the Catholic Weston's anger is directed at a pamphlet written by Featly – The Fisher caught in his own net, 1623 – and was especially kindled by three comments. The first centres on a remark Featly claims Weston made on the topic of an argument between the two fathers addressed by the treatise (John Percy, alias Fisher, and John Sweet) and Featly and White – another Protestant Minister – concerning two Earls who converted to Catholicism. Weston denounces Featly's written treatment of him as 'childish, uncivill, & no small demonstration of the great weakness of his religion', indeed dismissing the entire pamphlet, rather charmingly, as 'meere aëriall babblements'. After all, he acknowledges, it is the natural inclination of a Protestant to 'invent & blaze out lyes'. Weston's narration of the affair provides a fascinating insight into the tensions between Catholics and Protestants in early seventeenth-century England; Weston was writing from Bruges, and a large part of his understanding of the matter apparently came via a visiting Earl, so hearsay and rumour must have played a role. The second point of Featly's pamphlet which Weston addresses is his claim that the Reverend Fathers refused to confirm or deny that Christ and the Apostles were the 'authours of Protestancy', another 'lye'; the third, that Saint Ignatius, Bishop of Antioch and Martyr of Rome, was a Protestant, or Puritan; Weston's strategy for countering this argument lies in the assemblage of thirteen points of Protestant doctrine (i.e. that the Eucharist is merely representative; that saints and relics are not to be worshipped; that Ignatius' faith was different to that of the Saints Policarp, Chrysostom, and Augustine), which Weston systematically demolishes with quotations from, and explanations, of various passages by Saint Ignatius himself.*


*Edward Weston (1566-1635) was a Roman Catholic priest who attended Lincoln College Oxford before moving to the Continent and becoming a member of the English College at Reims, and then at Rome. He followed the English College at Reims to Douai in 1593, and became Canon of the collegiate Church of St. Mary at Bruges. He was well known as an author of controversialist literature.*

STC 25289; lists only 3 copies (Jesuits, Farm St; Bodleian; Stonyhurst). Lowndes VII, 2881. Allison & Rogers 797. Milward 744. We have not located a copy in any US library.









Intre — t in cōs

pectu tu — o domine

gemitu — s cōpedito

ri reode uicinis nr̄is

se ptu — plu in si —